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2 **A'Becket and Henry II.**—S. Thomæ Cantuariensis et Henrici II. Illustris Anglorum Regis Monomachia, de libertate Ecclesiastica.....utrum pub. RICHARDUS BRUNÆUS, sm. 8vo, *morocco, gilt, gilt edges,* **12/6** *Coloniæ*, 1626

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Over 200 pages are devoted to the *Itinerary of the New World*, and many references of great interest are made to Mexico and New Mexico, their Plantations, Climate, Produce, etc., throwing important light upon the early colonising methods of Spain.

7 **America.**—PORCACCHI (Thom.) L'Isole piu famose del Mondo, folio, **1st edn.**, *engraved*

8 **AMERICA.—Psalterium,** Hebreum, Grecum, Arabicum et Chaldeum, cum tribus Latinis Interpret. et Glossis, folio, *title in* RED *and* BLACK *within fine broad woodcut border of interlaced and elaborate design, old stamped leather, rebacked,* **£6 6s** *Genev., P. P. Porrus,* 1516

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11 **Anacreon.**—Convivialia Semiambia, Græce (et Latine, *tabulis aeneis incisa et icon. ornata edente Jos. Spaletti): the* VATICAN CODEX *from which this edition was made, engraved on* 16 *plates; engraved frontispiece and* 32 FINE OBLONG PLATES *illustrating the text,* atlas folio, *calf, fine copy,* SCARCE, **16/-** *Romæ,* 1781

From the Gennadius Library.

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A rare Incunabula lacking in many of the great collections, including those of Earl Spencer and the Duke of Sussex. In addition to the number of folios given by Hain *3095, this copy has 33 containing Interpretations of Hebrew names; evidently very few have these leaves, as Dr. Copinger does not correct it in his Supplement to Hain.

55 **BIBLIA SACRA LATINA.**—Emendata per Angelum de Monte Ulmi, 8vo *(bottom of title mended and interior margins rather badly wormed in places)*, **gothic letter**, *double column, old binding, oak boards covered with calf, panel design in blind, early Venetian style, part of one clasp remaining*, **£2 10s** *Venetiis, per Hier. de Paganinis*, 1497

The text of this edition corresponds with that of the first Brixian edition of 1496; the title consists simply of the word *Biblia* at the head of the first page, beneath which is a full-length woodcut representation of St. Peter holding the keys in his right, and a book in his left hand; on the reverse the *Tabula Alphabetica* of Bruno commences and extends to verso of f. 9; *Tarnslatores* (sic) *Biblie* occupies the next leaf, and then follows St. Jerome's Prologues, the titles of which are printed in red; immediately after this on reverse of f. 13 commences the text, continuing to reverse of f. 465, where it ends with a lengthy colophon; 37 ll. of Interpretations complete the work; 53 lines to a column, with signatures and without catchwords or folios numbered. Hain *3123.

56 **BIBLIA** cum pleno apparatu summariorum cōcordantiarum et quadruplicis repertorii sive indicii .....folio (wants 2 ll., sigs. Ni and Rvi.) **Gothic Letter**, *double column, title in* red *and* black,

BIBLES—*Continued.*

with Vostre's device, woodcut initials, a few marginal notes, little waterstained towards the end, otherwise in fine state, old calf, gilt, **£1 15s** *Parisiis, Ph. Pigouchet, impensis Symonis Vostre,* 1512

A rare edition that escaped the notice of Brunet as well as the author and editor of *Bibliotheca Sacra.* Pettigrew describes it in BIBLIOTHECA SUSSEXIANA as "a well executed handsome folio volume, in a good Gothic Letter." Beneath the title is the colophon of Simon Vostre.....On the reverse of the title is the usual address of the Printer, followed by the several Tables and Prefatory pieces as found in the Lyons editions. A full-page woodcut of the CRUCIFIXION is prefixed to the Prologue of S. Jerome. [This copy has a full-page cut of a scholar seated amongst Divines, within a border formed by the Portraits of Scriptural characters.] Summaries are at the heads of the Chapters, and the Concordances are in the margins. The Apocalypse is followed by a long Epilogue, and the volume concludes with Interpretations of Hebrew names.

Second Folio of the Bishop's Version.

57 **BIBLE.—The Holie Bible** (OLD AND NEW TEST.), thick roy. folio *(wants* 13 *preliminary and* 8 *last leaves, titles to Psalms and Esdras, Sigs.* A II., IV., VII., *and* VIII., P I., *and* R I. *of New Test., also several ll. badly torn), woodcuts and many very fine initial letters, bold* **gothic letter,** *double column, old oak boards covered with calf, large brass bosses, the back dilapidated, part of one leathern clasp and fittings for both remaining,* **7 guineas** *(London, Richd. Jugge,* 1572)

Rarely found perfect. There are two versions of the Psalms given, that of the 'Great' Bible in Black Letter and the new one in Roman, parallel columns. It is sometimes styled the "Leda" Bible owing to a woodcut preceding the Epistle to the Hebrews representing the story of Leda and the Swan. The binding of this copy has an unusual interest attached to it: both sides have panel designs formed by lines and arabesques; the centre panel has a diamond-shaped boss in the centre, above which is the following within a frame of lines :—

"Richard Henton Marchāt Taylor,' and below within another frame—"of Lōdon, May VIII., 1573,"

both in similar large Roman type; part of the latter is torn away on the upper cover, but the lower remains perfect. Such inscriptions are very rare, especially with the peculiar 'trade' interest.

58 **BIBLE.**—PRAYER AND PSALMS: Book of Common Prayer, *Cambridge,* 1628—Holy Bible [with Apocrypha], Old and New Testament, *King James' version, Camb.* (1638)—Psalmes in English Metre by STERNHOLD and HOPKINS with *Music, Camb.,* 1638; together in 1 volume, folio, OLD ENGLISH BROWN MOROCCO, *the three-side borders of semi-circles and roundels delicately gold tooled, with centres and backs to harmonize, gilt leaves,* IN ADMIRABLE STATE, BARGAIN, **38/-**

Cambridge: Thomas Buck & Roger Daniel, 1638

With quaint and interesting entries in contemporary hand; the earliest dated is 'The remembrance of a Friend: sick Aug. 23, 1649, entertayned Aug. 29, 1649, recovered in December, 1649.' The Bible is a valuable edition; the Bindley copy sold for £5 15s 6d, and Quaritch prices a copy similar to above, but printed on Large Paper, £8 8s.

Bible in Leather and Silver Binding.

59 **THE HOLY BIBLE,** and PSALMS IN METRE by STERNHOLD and HOPKINS, very thick cr. 8vo, *red line borders,* CONTEMPORARY BINDING, *black morocco,* BACK *and* SIDES ELABORATELY TOOLED, *gilt edges;* CORNER ORNAMENTS, *oval centre pieces, and 2 clasps,* ALL OF SILVER, *finely engraved with* COATS OF ARMS (Double-headed Lion on upper cover, ditto and 3 birds and bars on lower, Mermaid with Mirror and Comb on the corner pieces), **£9 18s** *Cambridge, John Field,* 1661

Both interior and cover are in exceptionally fine condition. This edition possesses the peculiar error in Job XVIII., v. 9, "The *grin* shall take him by the heel," instead of gin as in other versions. On fly-leaf and behind title are evidences of it having been possessed by a family named Adams in the last century.

Romanic, Rumontsch, Romanscha, or Rhetian.

60 **BIBLIA SACRA RHETICA.**—La S. Bibla e ilg Nief Testament, cum ils cudischs Apocryphs, ent ilg Languaig Rumonsch de la Ligia Grischa, 2 vols. in 1, folio, *black morocco, double borders ro[illegible] sides, elegantly gold tooled, panels of the back filled with elaborate ornament,* BROAD GOLD INSI[illegible] DENTELLE BORDERS, *vellum end leaves, gilt edges,* FINE COPY, EXTREMELY RARE, **£7 17s 6d**

Coira, 1717-18

This version, made for the use of the Protestants of the Grisons, and printed under the patronage of George I. of England, is rarely to be found in fine condition.

61 **BIBLE** (Holy) AUTHORISED VERSION, "VINEGAR BIBLE," 2 vols. in 1, large folio, *front. by* DU BOSC *and Vignettes by* VAN DER GUCHT, *&c.,* MOST HANDSOME COPY *in old English blue morocco, the sides elaborately gold tooled with borders inside and out of roses, &c., the back with acorns, roses, and arabesques, gilt edges,* ASHBURNHAM BOOKPLATE, **£3 17s 6d** *Oxford,* 1717

Called the Vinegar Bible because of the misprint of Luke 20, "vinegar" for "vineyard." The above is a highly desirable copy. Williams' copy sold for £12 12s. This copy was previously priced at £16 16s.

62 **BIBLIA HEBRÆA,** CHALDÆA, GRÆCA et LATINA nomina Virorum, mulierum, populorum, etc., etc., quæ in Bibliis leguntur, restituta cum Latina Interpretatione, thick roy. folio, *woodcuts on title, and many large woodcut initials,* FINE TALL COPY *with unusually wide margins, red border lines by hand, old calf, gilt, gilt gauffred edges,* JOHNSON COPY, **£1 15s**

Parisiis, ex Offi. Rob. Stephani, 1540

The EDITIO OPTIMA of Stephens's Editions of the Vulgate. Robert Stephens and Wm. Fabricius, to render the work more perfect, consulted no less than 24 Ancient Manuscripts and three Ancient Printed Editions, from which they collected many variations. The Index being dated 1538, the New Testament 1539, and the Old Testament 1540, leads to the supposition that three years were occupied in putting it through the press. Some controversy was caused as to the admittance of the various readings, and in the end it was decided to admit them in the interior margin, care being taken to note the authorities whence derived. *The edition is one of those prohibited.* Vide Index Generalis Libr. Prohib. per Th. James, *Oxon.,* 1627.

63 **Bible.**—Den Bibel: Tgheheele Oude en de Nyeuwe Testamēt met groter neersticheyt na dē Latynchē text ghecorigeert, *folio, title in red and black, cut over each month symbolical of some occupation, a large number of woodcuts throughout*

Bibles—*Continued.*

the text (waterstained in places), stamped binding, oak boards covered with calf, borders of medallion portraits and arabesques, metal bosses, fittings for clasps, 22/6

Thantwerpen. By mi Henrick Peetersen van Middelborch | MCCCCC. ende XLI.

A grandly built old tome and remarkably suggestive in every particular of the age which gave it birth.

64 **Bible** *(Genevan)* containing Old and New Testaments with BOOK OF COMMON PRAYER, *thick folio (very imperfect and many leaves torn or defective); numerous* WOODCUTS, *shabby old calf, only upper cover remaining*, 15/- *London, Chr. Barker*, 1578

Very little of the Old Testament is wanting, but a good deal of the New is absent, the fine old woodcut-bordered title being here however. From the Honeywood Collection.

65 **Bible** *(King James's)* Holy Bible, containing Old and New Testament, translated out of the Originall tongues, *with* SPEED'S GENEALOGIES. *Thick roy. folio,* **Black letter**, *double column, Calendar in black and red (wants map of Canaan and several ll. at the end), engraved titles crowded with portraits of Scripture characters; contemporary binding, old stamped leather over thick oaken boards, roughly backed with deer skin, badly damaged, brass corners and centre pieces*, 8/6 *Lond., Robt. Barker*, 1617

66 **Bible** *(King James's)* Old and New Testaments, thk. folio *(title to O.T. wanting and some ll. at the end of N.T.),* **Black letter**, *double column, old sheep*, 5/- *Robt. Barker*, 1617

67 **Bible**, BOOK OF COMMON PRAYER, THE PSALMS, and CONCORDANCE, thk. 4to, *all in* **Black letter** *(Bible and Prayer Book imperfect), old calf, blind tooled panel design on sides, metal bosses and fittings for clasps*, 4/6 *Robt. Barker*, 1634

68 **Bible** *(King James's)*, BOOK OF COMMON PRAYER, and CONCORDANCE to the Bible, *engraved titles by* STURT, thk. 4to, *old calf*, 3/6 *Richd. Ware*, 1726

69 **BIBLE** *(King James's Version)*, BOOK OF COMMON PRAYER, and PSALMS by STERNHOLD AND HOPKINS, *together in 1 vol.*, thk. 4to, *old black morocco, both sides and back almost covered with a variety of delicate gold tooling, made up principally of spiralled crowns, acorns, roses, and arabesques, bordered by* ALTERNATE INLAYS *of* RED, GREEN, *and* YELLOW, *with central ovals of* WHITE *bearing the letters* I.H.S., *slight inside borders, gilt edges*, 25/- *Oxford (Baskett)*, 1752

In such wealth of colour and ornament there is danger to the artistic effect. The craftsman by his skilful disposition has escaped the danger and thereby gained the greater success. His inlays are triangular, the apex of those round the border reaching almost the edge of the boards, whilst those four larger within the border have their base furthest from the central oval. Thus on both sides we get a suggestion of the cross *pattée*—a fit decoration for the sacred volume and one rarely seen worked out in a manner so original.

70 **Bible.**—Horæ Biblicæ, miscellaneous notes on the Original Text, Early Versions, and Printed Editions of the Old and New Testament, sm. 8vo, *shabby half binding*, 2/6 *Oxford*, 1799

71 **Bible in Chinese**, 8 vols., sm. 8vo, *(wormed in places), enclosed in folding cloth case*, 5/- *Malacca College Press*

72 **Bible.**—ANDERSON (Christopher), The Annals of the English Bible, 2 vols., 8vo, *portrait of Tyndale, cloth*, UNCUT, paper labels, 8/6 *Pickering*, 1845

"……It will be found to contain the historic annals of the English Bible, viewed in contrast or connection with national affairs."

73 **Bibles** (Old), or an Account of the various Versions of the English Bible, by J. R. DORE, cr. 8vo, *cloth*, 12/6 *Pickering*, 1876

From the library of the late Jas. Henry Johnson, Esq., *with 24 autograph letters inserted*, written by the author at various times during 1884-5 in reference to different editions of the Bible, some containing valuable bibliographical information.

74 **Bible Illustrations.**—Historie de Ouden en Nieuwen Testaments, verrykt met ontrent vierhonderd printverbeeldingen in koper gesneeden, 2 vols. in 1, folio, *over 400 fine copperplates, sprinkled calf*, 9/6 *Amsterdam*, 1722

75 **Bickerdyke** (John) The Curiosities of Ale and Beer: an entertaining History, roy. 8vo, *with over 50 quaint cuts, including portraits, vellum (discoloured and rubbed)*, 7/6 (pub £1 5s) *Leadenhall Press* (188-)

An entertaining collection of matter originally got together by the late J. G. Fennell to fill a singular void in English Literature; with augmentations of the author and his friend J. M. D——.

76 **Biography.**—BRUCE (John) Classic and Historical Portraits, 2 vols., cr. 8vo, *cl.*, 3/- 1853

The subjects are drawn as individuals, quite apart from historical associations. Their characters are of that kind requiring a large charity in judgment and a delicate reserve in description. Both are palpably present, but well away from optimism on the one side and prudery on the other.

77 **Biography.**—Dictionnaire Universel des Contemporains contenant toutes les Personnes Notables de la France et des PAYS ETRANGERS, par G. VAPEREAU, thk. roy. 8vo, *half morocco, m.e.*, 3/6 *Paris*, 1858

78 **Black Letter Chronicle.**—GRAFTON (R.) A Chronicle at large, and meere History of the affayres of England and Kynges of the same, 2 vols. in 1, *thick folio (wants all before p. 25 in vol. 1, and otherwise imperfect in various sections)* **Black Letter**, *many woodcuts and numerous fine woodcut initials throughout, old boards, damaged by damp*, 10/6 *London*, 1568-9

A ridiculously low price for so very fine an example of black-letter printing, and one so voluminous, there being something like 1,300 pages here. It is the FIRST EDITION of this Chronicle; the last leaf (unfortunately torn), has beneath the printer's device, a colophon as follows:—*Imprinted at London by Henry Denham, dwelling at Paternoster Rowe, for Richard Tottle and Humphrey Toye, Anno 1569, the last of March* .....

79 **BLACK LETTER CHRONICLE.**—LANQUET (Thos.) An Epitome of Chronicles conteining the whole Discourse of the Histories as well of this Realme of England as all other Countries……from the beginning of the World to the Incarnation of Christ, and now finished and continued to the reign of Edward I., by THOMAS COOPER, sm. 4to, **gothic letter** *(Colophon missing), title enclosed in woodcut border coloured, marginal notes in a contemporary hand, old boards, leather back*, 25/- *London, T. Berthelet*, 1549

The FIRST EDITION of this valuable old Chronicle; by the transposition of a Roman numeral on the title the date reads MDLXIX instead of MDXLIX. Under the year

80 **Black Letter, with Early Woodcuts.**—Reisch (Giorg.) Margarita Philosophica cum addi-tionibus novis : ab auct. suo studio. revisione quarto super addit., 4to, **gothic letter**, *title in red and black, surrounded by an elegant woodcut border of Cupids, Birds, Dolphins, etc., a great number of woodcuts throughout, including some very fine allegorical engravings (full-page), old leather binding, blind panel design on sides, roughly backed with paper*, **5 guineas** *Basil., Jo. Schottus*, 1517

A famous book somewhat in the manner of a cyclopædia representing all the knowledge of every branch of science with which men were acquainted up to the close of the 15th Century. This is a good sound perfect copy.

1453—"One named Johannes Faustius fyrst founde in the Crafte of printynge in the citee of Mens in Germany."

Copy dated 1550, wanting title, preface, and two leaves, priced £2 16s. by Quaritch.

81 **Black Letter.**—MUSCULUS (WOLFGANGUS) Common Places of Christian Religion, with two other Treatises [missing in this copy] one of Othes and another of Usurye, *thick folio*, **black letter** (*title missing, and sig. B. b 1 torn*), *large woodcut initial at the opening of the text representing Adam and Eve in Paradise, contemporary binding, stamped calf, covering oak boards, the leather broken at the back edge, metal clasps remaining*, **£2 5s**

Imprinted at London by Reginald Wolfe, 1563

One of the great Elizabethan Treatises. John Man, the translator, in dedicating it to Archbishop Parker, is most commendatory of the author, his enthusiasm quite carrying him away. 'His order is fit, well digested, and conveniently hanging together. His manner of proves and arguments applyed to commen capacitie. His conputations free from sharpe and unkinde bytinge.' His everything is in fact perfection, but an appreciative Elizabethan critic has a way of his own in these matters and he follows it.

82 **Black Letter.** — GREENWOOD (Henry) Treatise of the Great and General Day of Judgment, necessary for every Christian, that wisheth good success to his soule, at that Great and Terrible Day, 12mo, *nearly all in* **black letter**, *vellum*, **3/6** 1620

83 **BLAKE.**—BLAIR (R.) The Grave : a Poem, 4to, **1st Edn.**, *with a fine portrait of Blake engraved by* SCHIAVONETTI, *and 12 grand plates by the same artist after the designs of* WILLIAM BLAKE, *fine tall copy, half morocco*, **37/6** 1808

So fine a copy is rarely offered for sale.

84 **BLAKE.**—BLAIR'S Grave, another copy, *half red morocco* (*rubbed*), **35/-** 1808

85 **BLAKE.**—Another copy, 2nd Edn., *a few margins slightly stained*, 4to, *orig. boards, leather back*, UNCUT, **£1 1s** 1813

Includes Memoirs of Blake and Schiavonetti, verses to the Queen by Blake, and long list of Subscribers.

86 **Bloemaert's Plates.**—BARBERINO (M. Fran.) DOCUMENTI D' AMORE, sm. 4to, BRILLIANT IMPRESSIONS *of the beautiful series of copperplates by* C. BLOEMAERT, FINE COPY, *red morocco, gilt edges*, **17/6** *Roma*, 1640

Fine armorial bookplate of Wilmot, Earl of Lisburne.

"Ces poésies, composées vers la fin du 13e siècle, ont été publiées par Fréd. Ubaldini ; l' edition contient plusieurs gravures de Corn. Bloemaert, et ne se trouve que difficilement."—BRUNET.

87 **Boccaccio** (Giov.) DEL DECAMERONE, nuovamente corretto, e con diligenza stampato, 5 vols., 8vo, *portrait and plates, old vellum, leather labels*, **6/-** *In Toscana*, 1770

88 **Boccaccio** (Giov.) IL DECAMERONE : di nuovo emendato secondo gli antichi essemplari, sm. 4to, *a few quaint cuts to the novels and many woodcut initials with figures, Italic type, old calf, back restored*, **10/6**

Vinegia appresso G. Griffio, 1549

BOOKBINDINGS.

89 **BAPISTA DA CREMA** (Frate) Opusculo ; de la vera professione ; de Confessori et confitententi : de Communione, etc., etc., 8vo, *with 2 full-page woodcuts ; contemporary binding, oak boards covered with smooth brown morocco (back a little damaged, portion of the leather off, without clasps), both sides covered with a geometrical design formed by interlaced fillets, with flowers and other ornaments worked with azured tools ; a small circle in the centre enclosing the letters I.H.S., the whole contained within gold and blind borders*, **5 guineas** *Venetia, Gregorio de Gregoriis*, 1523

An admirable example of Italian binding of the earlier part of the Sixteenth Century, and the work of some master craftsman. Though there is no proof of its having been done for Grolier or Maioli it is quite equal to such work in point of artistic finish and beauty of effect.

90 **BUDÆUS** (G.) DE ASSE ET PARTIBUS EJUS, *Autograph* "Hen. Ware" *on title, oak boards, covered in stamped leather*, 8vo, **£3 12s 6d** *Coloniæ*, 1528

A rare and interesting stamped binding. The panel on the *lower cover* represents THE ADORATION OF THE MAGI, to the left, the B. Virgin seated at the entrance to the stable ; behind her, Joseph, the ox, and the ass. To the right, the Magi, one bareheaded, kneeling, offering his gift ; behind him, the other two, standing crowned, holding up their gifts. Between these two, the binder's trade mark [**B** k]. Frame adorned with foliated ornament and two owls ; a six-petalled flower at each angle. On the *upper cover* : THE ANNUNCIATION, within a similar frame. There is an example of the rare panel of the Adoration on the binding of *Evangelistarium* M. Maruli Spalatensis, Colon., 1592, in the Cathedral Library, Worcester.

91 **CHAINED BOOK.**—*(Folio I a)* Incipit hic Lectura arboris Genealogiæ Regium Hispanie et specialiter in recta linea Regum Castellæ et Legiois, folio (14¼in. by 10½in.), **Manuscript**, NEATLY WRITTEN *in a plain* ROUND LETTER, *double column, 30 lines to each, on 105 leaves of paper, headings, &c.*, IN RED, *pen and ink drawing of coat of arms as frontispiece, old stamped binding, panel design in the early Venetian manner, skilfully restored in places*, IRON STAPLE FASTENED TO THE HEAD OF UPPER COVER, TO WHICH A CHAIN IS ATTACHED MEASURING OVER TWO FEET, *portions of old leathern clasps remaining*, **10 guineas** 1456

A grand old relic of the manner adopted to preserve literary property at the period when printing was as yet in its infancy and confined to the country of its birth. The whole cover is characteristic of the XV. Century, and the inside has all the appearance of the productions sent forth by the earliest Italian presses. At the end is the following legend relative to the work ;—*Hanc Genealogiam* Regum Castelle.....composuit ille Rev. Pontifex Burgensis Videlicet Alphonsus II. cognum. de Carthagena....qui diem vite sue clausit extremu apud fertilem villam quam villam Sendino nuncupamus in mēse Julio die XXII. in festo Beate Marie Magdalene. Ano nativitate domini MCCCCLVI.....

BOOKBINDINGS—*Continued.*

92 **CHAINED BOOK.**—Sermones tres de Passione Christi triū venerabiliū Doctorū Quorū primū cōpilavit sive GUILERMUS DE AQUISGRANO ; sive GABRIEL DE URACH ceterorum nomina ignorantur, 4to, **gothic characters**, *double column, on a stout paper of rough texture ; very thick boards covered with chamois leather, clasp on the fore edge, and on upper edge of the lower cover an iron staple, proving this volume to have once formed part of a chained library*, GRAND STATE THROUGHOUT, WITH FULL MARGINS, RARE, **£3 3s** *Argentine*, 1490

Hain was not acquainted with this book ; in all it contains 184 folios (171 and the last 2 blank), 34-35 lines per page. Sigs. A. to Z. folios numbered.

93 **JUSTINI** Extrogi Pompeii Historiis Externis : item ex sex. Aurelio Victore de vita et moribus Romanorum Imperatorum Epitome, sm. 8vo, *contemporary light brown calf, both sides almost covered with geometrical interlaced design formed by fillets* PAINTED IN VARIOUS COLOURS, *the centre filled with dots, and the panels of the back alternately scored and tooled with arabesques, gilt gauffred edges*, **7 guineas** *Lugduni, Gryphium*, 1546

A grand little example in fine state of 16th Century Italian work ; it has many points reminiscent of the Grolieresque, especially that gracefully turned leaf which appears at the angles always worked with an azured tool, and which is here coloured green. From the Baillie Weaver Collection.

Specimen of Bookbinding by Clovis Eve.

94 **MISSALE ROMANUM** ex Decreto Sacrosancti Concilii Tridentini restitum Pii. V. Pont. Max. jussu editum, 8vo, RED AND BLACK, *with woodcuts ; a few leavs mended, binding broken at the joints, light brown morocco, border of palm branches within gold lines, another border of flowers forming a panel, the inner angles and centre delicately tooled in gold with palm branches, dots, pomegranates, &c., the back in harmony, gilt edges*, **4 guineas** *Paris*, 1603

We have here all the characteristics of Clovis Eve, and the date of the book leaves little doubt as to whom it may be attributed. Irrespective of the back, upon which wear has made some little havoc, the tooling on the sides would win the admiration of every admirer of fine workmanship.

95 **BREVIARIUM ROMANUM** ex Decreto Sacrosancti Concilii Tridentini restitutum, cum Calendario Gregoriano et PROPRIUM FESTORUM ORDINIS MINORUM, thick 8vo (*waterstained towards beginning and end*), **gothic letter**, *in* RED *and* BLACK, *double column, full-page woodcuts, old red morocco, both sides almost covered with graceful arabesque ornaments worked in gold with azured tools ; in the centre within an oval this legend*, S. VOR. MARIA SOLO ME," *the back restored and one corner of the upper cover, gilt, gauffred edges, fittings for clasps.* **2 guineas** *Venetiis, J. B. Sessam*, 1585

Good example of 16th century Grolieresque binding, which possesses the advantage of covering a no less handsome specimen of Venetian typography.

96 **Heures Nouvelles** suivant le nouveau Breviare et Missel de Paris, et de Rome, 8vo, *contemporary red morocco, gold tooled dentelle border of tulips, marguerites, roundels, etc., pomegranates at the corners, in the centre of both covers the arms of a French Marquis accompanied by those of his wife, with the device "Pro Patria," the back similarly treated, gilt edges*, **13/-** *Paris*, 1745

From the Beck Collection.

97 **ORMEA** (Fran. Amedes) Orationi Panegiriche prete della Congregatione dell' Oratorio di Torino, 8vo, *bound in a warm brown morocco, border of roses and arabesques within gold lines, enclosing panel surrounded by another border of the same character, ornament of fanfarre pattern in the centre, with another similar at each angle, the back covered with delicate gold tooling, gold edges, a trifle wormed and rubbed*, **£1 15s** *Turin*, 1667

97A **Paroissein Complet**, contenant l'Office des Dimanches et Fetes en Latin et en Francais, 12mo, *light calf, broad border lines enclosing elaborate floral and arabesque ornaments* INLAID IN RED, GREEN, *and* BLACK *upon* GOLD *grounds, the back also decorated with inlaid work and delicate tooling in gold, gilt leaves*, PRETTY EXAMPLE of MOSAIC BINDING, **21/-** *Besançon*, 1830

German : Sixteenth Century (dated).

98 **Struthio** (Jos.) Sphygmicæ Artis iam mille ducentos annos perditæ et desideratæ, cr. 8vo, *in the original stamped pigskin binding, border formed by the Sword of Justice and the figures of Prudence and Lucretia repeated, with arabesques, enclosing double panel on each cover, the upper bearing representations of the Annunciation and Presentation in the Temple, the under, Baptism of Christ and His laying in the Tomb*, WITH INITIALS G.R. ON THE LAST NAMED PANEL AND THE DATE 1553 TWICE REPEATED *in borders of the lower cover*, GOOD STATE, **15/-** *Basileæ* (1555)

An interesting binding ; on the title is written in a contemporary hand "Sum Johan Sthenij.....burgensis," and in spaces evidently left for the purpose above and below the panels on the upper cover is the same person's initials and the date 1561. From the Beck Collection.

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99 **BOOKBINDING.—Foreign Bookbindings in the British Museum**, by W. Y. FLETCHER, *F.S.A.*, late Assistant Keeper, *illustrated with* **65 Facsimiles of the Bindings** *in gold and colours by* W. GRIGGS, imp. 4to, *cloth, extra*, **3 guineas** 1896

Only 500 copies of this magnificent work issued ; it contains the handsomest reproductions ever produced of facsimiles of the work of Nic. and Clovis Eve, La Gascon, the Padeloups, the Deromes, and the bindings of Holland, Germany, and Spain, examples of early bindings in metal and ivory, and foreign stamped bindings of XV. Century are also here.

100 **BOOKS.—Brunet** (J. C.) **Manuel de Libraire et de l'Amateur de Livres ;** Quatrième edition originale, entièrement revue par l'Auteur, 3 vols. ; avec le **Supplement** par P. DESCHAMPS et G. BRUNET, 2 vols. in 1 ; together 6 vols., demy 8vo, *elegantly printed on fine paper, with numerous* **woodcuts, facsimiles of Devices of Early Printers, &c.**, *half purple morocco, t.e.g., by* BEDFORD, **£5 12s 6d** *Paris*, 1842-80

101 **BOSWELL** (Jas.) **Life of Dr. Samuel Johnson**, including the Journal of a Tour to the Hebrides, with numerous Additions and Notes, by the RT. HON. J. WILSON CROKER, 5 vols., 8vo, *Best Library Edition, portrait*, FINE UNCUT COPY *in* BOARDS, *paper labels*, **2 guineas** *Murray*, 1831

102 **Breydenbach (Bernardus de) Sanctarum Peregrinationum in Montem Syon ad venerandum Christi Sepulcrum in Jerusalem atque in Montem Synai ad divam Virginem et matirem Katherinam**, folio, **Editio Princeps, gothic letter** *(two sizes), woodcut initials at the beginning, the remainder painted in* RED, *fine woodcut frontispiece of* ST. KATHERINE *standing upon a pedestal, with the arms of* PHILIPPUS DE BIRKEN MILES *at the foot and an intricacy of foliage at the head, numerous large and curious folding cuts of Views (some over 5 feet in length), representing the* CITIES OF VENICE AND JERUSALEM, *the Isles of Parens or Parentina, Rhodes, Corfu, Candia, the City of Modon, &c., besides a number of curious cuts in the text; some of the larger engravings partly coloured by a contemporary artist, and a few others restored, especially Venice, the greater part of which is in facsimile;* FINE BINDING, *brown morocco, in the manner of* LE GASCON, *by means of a two-line fillet in blind, each compartment with gold-tooled conventional flower ornament, the whole within gold border lines and arabesque border in blind with angle ornaments, dentelle borders inside, gilt edges, by* MORRELL, RARE, **20 guineas** *Moguntæ, P. Schoeffer*, 1486

A volume of supreme importance, the first printed Book relating to Travels in the Holy Land, an importance greatly enhanced by the illustrations which were designed by Erhard Reuwich, the companion of Breydenbach in his Journeyings, and a painter of no small merit. This copy from the Baillie Weaver Collection is an unusually tall one, measuring 12¼in. by 8½in. It has a facsimile reproduction of the Plan of Jerusalem at the end, and cost £48. The Crawford copy sold for £59.

103 **Book of Common Prayer**, with THE PSALTER, sm. 8vo, RED *border-lines added throughout*, 53 PLATES INSERTED, *including Port. of Q. Anne and a few of Incidents in the Reigns of Charles I. and II., old calf, back edges cracked, g.e.*, **5/6** 1711

104 **BOOKPLATES.—Facsimiles of 147 Examples of Armorial Bookplates** *from various Collections*, 2nd Series, by WM. GRIGGS, 4to, *boards*, **10/-** 1892

☞ We have purchased the whole of the copies of this important work from Mr. Griggs, who issued it to Subscribers at 15s. Among the 147 examples of Ex Libris the following will be found:—Card. Wolsey, 1515-30 (in gold and colours); Arch. of Cashel, 1727; Bp. of Durham, 1664-72; Gilbert Burnet, Bp. of Salisbury, 1689-1715; John Hartstonge, Bp. of Ossory, 1693-1714; Henry Compton, Bp. of London, 1714-23; Wm. Talbot, Bp. of Oxford, 1699-1715; Sir Jonathan Trelawney, Bart., Bp. of Winchester, 1707-21; Wm. Lucy, Bp. of St. David's, 1660-77; J. Hall, Bp. of Bristol, 1691-1710; Wm. Fitzgerald, Bp. of Clonfert, 1691-1702; Wm. Duke of Devonshire; Erskine *(anon)* (Tower of Alloa, 1515); Ja. Riddell of Kinglass, 1639; Boswell; William, Earl of Strafford, 1740; and many other rarities.

105 **Books.**—COLLECTION OF NEARLY 500 FACSIMILES OF THE WATER MARKS USED BY THE EARLY PAPER MAKERS during the latter Part of the Fourteenth and early Part of the Fifteenth Centuries, folio, 24 *plates, some little waterstained, orig. stiff paper wrappers, Leycester bookplate*, **10/6** 1840

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107 **Books.**—Dibdin (T. F.) Bibliomania; or, Book Madness; containing some Account of the History, Symptoms, and Cure of this Fatal Disease in an Epistle addressed to Richard Heber, Esq., 8vo, **1st Edn.**, *little foxed, half russia, gilt, back edges cracking*, **6/-** 1809

108 **Books.**—A List of some of the Early Printed Books in the Archiepiscopal Library at Lambeth, by S. R. MAITLAND, 8vo, *bright calf, gilt, m.e., scarce*, **8/6** *(Privately printed) London*, 1843

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access by coach; the second leaf has a little of the margin cut off. A holograph letter of the Rt. Hon. J. W. Croker, 2 pp., 8vo, 26th Apl., 1836, is also added. "*Prior's Life of Burke is the best we have.*"—ATHENÆUM.

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151 **Cricket.**—The Cricket Field: or, History and Science of the Game of Cricket, fcap. 8vo, 2 *Portraits, and some illustrations in the text, orig. morocco back*, **6/-** 1854

153 **Cruikshank.**—Mayhew's Whom to Marry and how to get Married! **1st Edn.**, cr. 8vo, *plates by* GEO. CRUIKSHANK *(front. missing and a piece cut from the first leaf) cloth, poor copy*, **4/6** *Bogue, n.d.* (1849)

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155 **DIBDIN** (Rev. T. F.) BIBLIOGRAPHICAL, ANTIQUARIAN, and PICTURESQUE TOUR IN THE NORTHERN COUNTIES OF ENGLAND AND SCOTLAND, 2 large vols., roy. 8vo, *with upwards of 7[illegible] beautifully engraved Portraits and Plates of Topographical Antiquities and numerous woodcuts*, FINE COPY, *brown morocco, extra, gold borders inside, gilt edges, by* RIVIERE, **£6 18s** 1838

From the Library of Beresford R. Heaton, Esq.

156 **DIBDIN** (Rev. T. F.) **Bibliographical Decameron**, or Ten Days' Pleasant Discourse upon Illuminated Manuscripts and Subjects connected with Early Engraving, Typography, and Bibliography, 3 vols., thick roy. 8vo, *with several hundred* WOODCUTS *and* COPPER PLATES, PORTRAITS, *Illuminations, &c., on India paper and some in tints; diamond calf, gold and blind tooled borders, gilt edges*, **£13 18s** 1817

Excellent copy, from the library of R. R. B. Orlebar, Esq. "From the information which it contains, and the splendour of the decoration and printing, it will ever be considered as a model of excellence and good taste in typography and the arts."—LOWNDES.

157 **DIBDIN** (Rev. T. F.) **BIBLIOTHECA SPENCERIANA**, a Descriptive Catalogue of the Books printed in the XVth Century, *and of many valuable* FIRST EDITIONS in the LIBRARY OF THE EARL SPENCER, 4 vols., 1814-15—**AEDES ALTHORPIANÆ**, an Account of the Mansion, Books, and Pictures at Althorp, 2 vols., 1822—**CASSANO LIBRARY**, a Descriptive Catalogue of the 15TH CENTURY BOOKS *purchased by the* EARL SPENCER *from the* DUKE DI CASSANO, *with* GENERAL INDEX OF AUTHORS AND EDITIONS, 2 vols. in 1, 1822-23; together 7 vols. in 6, thick imp. 8vo, WITH ALL THE BEAUTIFUL ENGRAVED PLATES *and* PORTRAITS, *and a great number of* EXCEEDINGLY FINE WOODCUTS, *in facsimile of* ANCIENT BLOCKS, *many of them printed on* INDIA PAPER; LARGE FINE SET, *in original half brown grained morocco, top edge gilt, the others uncut*, **24 guineas** 1814-23

From the Library of the late H. J. Farmer Atkinson, Esq., Ore, near Hastings.

158 **DIBDIN** (Rev. T. F.) **Typographical Antiquities**; or, the **History of Printing** in *England, Scotland, and Ireland*, containing Memoirs of our Ancient Printers and a Register of Books printed by them; begun by J. AMES, augmented by W. HERBERT; and now greatly enlarged, with Notes, Lives, Prefaces, etc., 4 vols., 4to, NUMEROUS FINE MEZZOTINT PORTRAITS, *and other Plates and Woodcuts in facsimile (some foxed), recently bound, half blue morocco, t.e.g.*, **£7 10s** 1810-19

159 **Cruikshank.**—MONCRIEFF (W. T.) The March of Intellect, a Comic Poem, 12mo, *with 8 spirited humorous engravings after designs by* ROBT. CRUIKSHANK, *paper covers as issued, scarce*, **7/6** 1830

160 **CRUIKSHANK.**—The Bottle, *imp. folio, 8 large plates (each backed with linen), half morocco, gilt, gilt edges*, ORIG. WRAPPERS PRESERVED, **Presentation copy from the Artist, £1 15s** 1847

The artist's bold and characteristic inscription is on the wrapper, "*Francis Robinson, Esq., with the regards of Geo. Cruikshank*": the capital "G" is nearly 4 inches in length.

161 **Curmer** (L.) Passion de N.-S. Jésus-Christ suivant la Concorde des quatre Evangelistes précédée d'un Pelerinage a Jerusalem, imp. 8vo, *with 10 magnificent plates engraved by* KELLER *after* F. OVERBECK, *and many charming woodcut head and tail pieces in* VIOLET *and* BLACK, *initial letters in* RED, *original pictorial wrappers*, UNCUT, **7/6** *Paris, L. Curmer*, 1843

162 **DANTE.** — LA DIVINA COMMEDIA di Dante Allighieri, 3 vols. in 1, folio, *printed at Parma nel Regale*, LARGE PAPER—A BEAUTIFULLY FRESH SPECIMEN OF THE FAMOUS BODONI PRESS, *bds., leather back*, RARE, **£2 12s 6d** *Parma*, 1796

The text of this edition was edited by J. J. Dionisi from a Florentine Manuscript, which gave commentaries differing from those of Lombardi.

163 **Decoration.**—Thin Folio Volume, containing 14 Allegorical and Armorial Copperplates by various artists, about 1650, *average size* 10[illegible] by 7in. *exclusive of margins*, GOOD STATE, *st[illegible] paper covers*, **17/6** *ca.* 1650

A somewhat extraordinary mixture, but taken individually very beautiful. The first represents Time throwing the dice with Fortune, Cupid standing by. Then comes an ornamental Garden Scene with figures, 4 Armorial Plates accompanied by allegorical figures, and a huge folding genealogical tree, figures and views round the borders. A Spanish allegorical plate follows this, and then two other Armorial, presumably Spanish, and these are in turn succeeded by a few very finely ornamented Emblematic plates, with which the collection closes.

164 **Demosthenis.**—Oratorum Græciæ Principis Opera, quæ ad nostram ætatem per HIERO. WOLFIUM, 3 vols., sm. 8vo, *head margins of the opening leaves in vol. 1 a little defective, old calf*, **3/6** *Venetiis*, 1550

DICKENS (Chas.) WORKS.

Charles Dickens and St. Luke's Hospital—UNIQUE MEMENTO.

165 **A CURIOUS DANCE ROUND A CURIOUS TREE**, WRITTEN BY **Charles Dickens**, 22 pp., fcap. 8vo, *with wrapper, published by the Committee of St. Luke's Hospital*, also the POSTAL BAND, with IMPRESSED 1*d.* STAMP, DATED; and the ENVELOPE with LITHOGRAPHED ADDRESS, "SHAW LEFEVRE, ESQ.," and PINK IMPRESSED POSTAGE STAMP, *all in the* FINEST POSSIBLE CONDITION. The 3 **£5 5s** *It is needless to mention the rarity of these items.* (1860)

DICKENS—*Continued.*

166 **PICKWICK PAPERS**, roy. 8vo, **1st Edn.**, *with the 'Buss' plates and 43 by* SEYMOUR *and* 'PHIZ.' EARLIEST STATES *without letterpress, Address and* COVERS *to part 10 inserted, and* **Calverley's Privately Printed Examination Paper**, *crimson calf, gilt (rubbed)*, **£6 6s** 1837

A copy of especial interest, as in addition to all the ordinary 'points' that go to prove its being a copy of the very earliest issue, it has the Examination Paper named above, two folio sheets (folded) dated from Christ's College, Christmas, 1887, and headed "*The Posthumous Papers of the Pickwick Club.*"

167 **THE LOVING BALLAD OF LORD BATEMAN**, *illustrated with 11 full-page Plates and one page of Music by* **Geo. Cruikshank**, *with Preface and Notes*, written by **Charles Dickens**, 32mo, **1st Edn.**, *original green cloth, with CRUIKSHANK'S DESIGN IN GOLD ON SIDE*, FINE COPY, **8 guineas** *London, Charles Tilt, Fleet Street, and Mustapha Syried, Constantinople*, 1839

Earliest issue with etchings in first state; the trees in the seventh and the hill in the ninth plates being in outline.

PICKWICK, WITH DICKENS' AUTOGRAPH.

168 **PICKWICK PAPERS**. thick roy. 8vo, **1st Edn.**, 43 *illustrations by Seymour and 'Phiz,' clean copy, half calf, gilt*, **£2 18s** 1837

Inserted at the beginning is a Holograph letter by Dickens asking the late owner of this copy, Mr. Edward Magrath, to second in his name the proposal of Sir Denham Norreys to admit Mr. James Thomson as a member of the 'Athenæum Club,' 1½ pp., 8vo, dated 15th Aug., 1848, from Broadstairs, Kent.

169 **THE VILLAGE COQUETTES**, A COMIC OPERA, in Two Acts, dedicated to T. P. Hartley, Esq., ORIGINAL EDITION, 72 pp., 8vo. *beautifully bound by* ZAEHNSDORF, *crimson calf extra, gold tooled, top edges gilt, others uncut*, **£6 10s** *Bentley*, 1836

A very fine fresh copy of the RAREST OF ALL DICKENS' MINOR WORKS; and remarkable for the beauty of its condition. Copies have been sold in London for £30.

170 **MEMOIRS OF JOSEPH GRIMALDI**, edited by "Boz," 2 vols., cr. 8vo, *portrait of Grimaldi, and 12 plates by* GEORGE CRUIKSHANK, EARLIEST ISSUE OF THE **1st Edn.**, *in orig. pink figured cloth (faded), uncut, very scarce*, **4 guineas** 1838

In this issue the last plate is without the pantomimic border which surrounded it in the succeeding issue.

171 **Dickens' Bibliography**: A Bibliographical List, arranged in Chronological Order, of the published writings in Prose and Verse, of Chas. Dickens (from 1834 to 1880), by R. HERNE SHEPHERD, cr. 8vo, *cloth, uncut*, **7/6** 1880

172 **CHRISTMAS BOOKS.**—A CHRISTMAS CAROL, 1849—BATTLE OF LIFE, 1846—THE CHIMES, 1845—CRICKET ON THE HEARTH, 1846—HAUNTED MAN, 1848; 5 vols., 12mo, ALL EARLY EDNS., *with the* COLOURED *and other illustrations by* LEECH, TENNIEL, STANFIELD, STONE, DOYLE, LANDSEER, *and* MACLISE, EXCEPTIONALLY BRIGHT SET *in orig. red cloth, gilt edges*, **£2 2s** 1845-9

173 **Christmas Carol**, fcap. 8vo, **3rd edn.**, 3 COLOURED PLATES *(should be 4) and illustrations in the text by* JOHN LEECH, *orig. cloth, g.e., very nice clean copy*, **3/-** 1843

174 **Cricket on the Hearth**, 12mo, **1st Edn.** *(rather soiled throughout), illustrations by Maclise, orig. red cloth, gilt edges, poor copy.* **6/6** 1846

175 **Cricket on the Hearth**, *another copy, later edition, bright and fresh in original cloth, g.e.*, **5/-** 1846

176 **DAVID COPPERFIELD**, roy. 8vo, **1st Edn.**, *with 40 illustrations by* H. K. BROWNE, *half calf, gilt, m.e.*, **£1 5s** 1850

177 **DOMBEY & SON**, roy. 8vo, **1st Edn.**, *with 40 illustrations by 'Phiz.' nice clean copy, with leaf of Errata, etc., half russia, gilt, sprinkled edges*, **24/-** 1848

178 **DOMBEY & SON**, roy. 8vo, **1st Edn.**, *another copy, half calf, gilt, m.e.*, BEAUTIFULLY CLEAN THROUGHOUT, **25/-** 1848

179 **LITTLE DORRIT**, roy. 8vo, **1st Edn.**, *with 40 illustrations by 'Phiz,'* BEAUTIFULLY CLEAN COPY, *in the original 20 parts, with wrappers and advertisements complete*, **£1 15s** 1857

The very fine state may be accounted for by the parts having been preserved in a specially constructed box made in the form of a book and lettered at the back; they are still in the same box.

180 **Master Humphrey's Clock**, 3 vols. in 2, imp. 8vo, **1st edn.**, *half roan, nice clean copy*, **21/-** 1840-41

181 **Mystery of Edwin Drood**, 8vo, **1st Edn.**, *with portrait and 12 illustrations by* S. L. FILDES, *in the 6 parts as published with wrappers and advts., covers to No. 1 little defective, otherwise perfectly fresh and clean*, **7/6** 1870

182 **Oliver Twist**, 3 vols., 8vo, 2ND ISSUE OF 1ST EDN., *plates by* GEO. CRUIKSHANK *(3 missing and 2 coloured by hand, also title to vol. 2 missing and stained and soiled throughout), half red roan*, **7/6** *Bentley*, 1838

183 **PICKWICK PAPERS**, roy. 8vo, **1st edn.**, *with 43 illustrations by* SEYMOUR *and* 'PHIZ,' *(corners of a few leaves stained and a little soiled in places), half morocco, neat, m.e.*, **£2 10s** 1837

With the two suppressed "Buss" plates, the Arbor Scene and the Cricket Match.

184 **PICKWICK PAPERS**, roy. 8vo, **1st Edn.**, *with 43 illustrations by* SEYMOUR AND "PHIZ," EARLY IMPRESSIONS *without letterpress descriptions*, PERFECTLY CLEAN COPY, *half calf, extra gilt, marbled edges*, **35/-** 1837

185 **Pictures from Italy, 1st edn.**, 12mo, *vignette illustrahions by* SAMUEL PALMER, *margins as usual discoloured but only very slightly, orig. blue cloth, uncut*, FINE COPY, Bookplate of Alex. Elder, **17/6** 1846

186 **Pictures from Italy, 1st edn.**, 12mo, *vignette illustrations on wood by* SAMUEL PALMER, *margins discoloured as usual, orig. cloth (loose)*, **8/6** 1846

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187 **Dictionary**, Spanish and English, and English and Spanish, *new edition*, by JOSEPH BARETTI, 4to, recently bound, *sprinkled calf, gilt, carmine edges*, **7/6** 1794

Cost a good deal more to bind.

188 **DIGBY** (Kenelm H.) Mores Catholici, or Ages of Faith, 11 vols., 8vo, **1st Edn.**, MAGNIFICENT SET IN ORIGINAL BOARDS, *with paper labels, uncut, and leaves of all but 2 vols. unopened*, RARE IN THIS STATE, **5 guineas** *Booker*, 1831-42

A set in this uncut state has never been offered for sale. During the last ten years we can only trace 2 sets in boards, and one of these had several leaves damaged; the other was priced 7 guineas. It is a work few could read without delight, and merits the high estimation in which it is held by all those acquainted with it. To this author the mediæval ages were ages of vast and beneficent intelligence, and by selections from the literature of these ages he succeeds, aided by his own enthusiastic text, in forming a book so complete in its matter as to have left no ground for another of its class.

189 **DODD** (Chas., *Rev. Hugh Tootle*) Church History of England (1500-1688), chiefly with regard to Catholicks. 3 vols., folio, *tree calf, gilt*, FINE COPY, VERY SCARCE, **£5 5s** *Brussels*, 1737-42

"Published as an antidote to Burnet, and avowedly written as a defence of the Roman Catholics....A BOOK OF RARE OCCURRENCE."—DIBDIN. See D'Israeli Quarrels of Authors, Vol. II., 205. Lowndes says though it bears the imprint of Brussels it was printed at Sherborne in England; this has since been found incorrect, as by an examination of the ledgers of Bowyer an entry has been discovered which proves it to have been printed at his office in London. Marquis of Townshend's copy realised £10 10s, Sir M. Sykes' £12, Williams' £17 10s. "Ouvrage rare et qui est en grande reputation aupres des Catholiques d Angleterre."—BRUNET.

189A **Diderot.**—Chefs d'Œuvre de, avec preface, notices, notes, et variantes, par LOUIS ASSELLINE et ANDRÉ LEFÈVRE, 4 vols., 12mo, *cloth*, **6/-** *Paris*, 1879

Entretien d'un Pére avec ses Enfants—La Religieuse—Jacques le fataliste et son Maître—Ceci n'est pas un Conte—Le Neveu de Rameau, etc., etc.

190 **DIGBY** (Kenelm) Compitum; or the Meeting of the Ways at the Catholic Church, **1st edn.**, vols. 1-5, 5 vols., 8vo, FINE UNCUT STATE, *original boards, with paper labels, scarce, especially in this state*, **£1 15s** *Do man*, 1848-51

A complete set makes 7 vols.; a copy of the second edn. recently sold for £5 5s. at auction.

191 **Disraeli** (Rt. Hon. B.) Lothair, 3 vols., cr. 8vo, **1st Edn.**, *first vol. little soiled, cloth*, UNCUT, **3/-** 1870

192 **Disraeli** (Benj.) The Young Duke, 3 vols. 8vo, **1st Edn**, *soiled in places, cloth, uncut, backs of 2 vols. missing*, **3/-** 1831

193 **Divinity.**—KEITH (Dr. Alex.) Evidence of the Truth of the Christian Religion derived from the Literal fulfilment of Prophecy, as illustrated by the Discoveries of recent travellers, roy. 8vo, *maps and many views, cloth*, **3/6** 1859

194 **Dobson** (Austin) PROVERBS IN PORCELAIN and "AU REVOIR," a Dramatic Vignette, LARGE PAPER, roy. 8vo, *front. and 24 charming* ILLUSTRATIONS *by* BERNARD PARTRIDGE *on India paper and Japanese vellum, white buckram, gilt, uncut, unopened and* AS NEW, **15/-** 1893

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195 **Dobson.**—Another copy, small paper, sq. cr. 8vo, *the illustrations on plate paper, cloth, richly gilt, t.e.g. and uncut, or gilt edges, perfectly new*, **4/6** 1893

197 **Dodsley's Collection of Poems** by several Hands, 6 vols., post 8vo (*one leaf missing in vol. 4*), *vigs., old calf, Condover Hall Bookplates*, **5/-** 1755-8

198 **Donovan** (Rev. J.) The Catechism of the Council of Trent, published by Command of Pope Pius V., 8vo, *boards, uncut*, FINE COPY, SCARCE, **5/-** *Dublin*, 1829

199 **Doyle.**—HIGGLEDY-PIGGLEDY; or, Stories for Everybody and Everybody's Children, by Rt. Hon. E. H. KNATCHBULL-HUGESSEN, cr. 8vo, **1st Edn.**, 8 *full-page illustrations by* RICHD. DOYLE, *orig. cloth*, **3/6** 1875

200 **Doyle** (Sir F. H.) Miscellaneous Verses, fcap. 8vo, **1st Edn.** (*name erased from title*), *cloth*, UNCUT, *very scarce*, **5/-** 1840

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201 **DRAMA.** — CIBBER (Colley) Complete Dramatic Works, 4 vols., 12mo, *Port., contemporary calf, gilt*, **32/6** 1760

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Tragedies:—Richard III.—Papal Tyranny—Ximena.

202 **DRAMA.**—DODSLEY'S SELECT COLLECTION OF OLD PLAYS, 12 vols., cr. 8vo, 3rd Edn., with additional Notes and Corrections by ISAAC REED, GILCHRIST, and the Editor [J. PAYNE COLLIER], FINE CLEAN SET, *orig. blue boards, uncut, paper labels*, **35/-** 1825

Considered one of the most ably edited of all the editions of this valuable collection of Old Plays.

203 **Drama.** — DRYDEN (John) Comedies, Tragedies, and Operas, *now first collected together, and corrected from the originals*, 2 vols., *folio, contemporary calf, gilt, sprinkled edges*, **10/6** 1701

204 **Drama.**—LILLO (George) WORKS, with some Account of his Life, 2 vols., 12mo, *old calf*, **7/6** (Uncut copy priced £2 2s by a West End bookseller) 1775

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Alcibiades—Don Carlos—Titus and Berenice—With the Cheats of Scapin—Friendship in Fashion—The Soldier's Fortune—The Atheist—The Orphan—History of Caius Marius—Venice Preserved—POEMS AND LETTERS.

Printed slip inserted of a copy of the same edition priced 3 guineas.

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Apart from their chief interest as illustrations of Ancient Costume, the drawings themselves are executed with so admirable a grace and beauty of effect in the groupings, as to entitle them being admitted to the cabinet of a collector as really fine examples of finished drawing.

207 **Dryden** (John) Fables Ancient and Modern: trans. in verse from Homer, Ovid, Boccacce, and Chaucer, with Original Poems, folio, *contemporary calf, gilt, s.e.*, **4/6** 1700

208 **Dugdale** (Sir Wm.) A Brief Discourse touching the Office of Lord Chancellor of England written by the learned JOHN SELDEN, translated from a true copy thereof, together with a true Catalogue of Lord Chancellors and Keepers of the Great Seal of England from the Norman

209 **DU BARTAS** (G. S.) **His Divine Weekes and Workes,** with a Compleate Collection of all the other most delightful Workes translated and written by that famous Philomusus JOSHUA SYLVESTER, *woodcut portrait and engraved title by* ELSTRACKE, thick folio, **best edition,** FINE COPY, *old calf, part of back restored,* Bookplates of Eliot Hodgkin and R. Michel, **30/-** 1641

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Joshua Sylvester is always said to have been an intimate friend of Ben Jonson. From the title of a composition of his own, we fancy that he would have avoided railway carriages labelled "Smoking."

"Tobacco battered and the pipes shattered
About their ears that idlely idolize
So base and barbarous a weed;
(Or at least-wise over-love so
Loathsome a vanitie :) by a volley of
Holy shot thundered from Mount Helicon."

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Venet: Joannis de Tridino, 1534

The first few leaves have corners water-stained, and the last leaf has a corner torn off, but on the whole the copy is a very good one.

212 **EARLY GRAMMAR.**—A Short Introduction of Grammar compiled and set forth for the bringing up of all those that intend to attain to the knowledge of the LATIN TONGUE, sm. 8vo, *title within compartmented woodcut border containing allegorical figures of the Arts, surmounted by the Royal Arms; full-page woodcut of people gathering fruits from the Tree of Knowledge; old black morocco, gold line boader with initials I. S. in centre; original metal and leather clasps,* **£2 2s**
London, Roger Norton, 1658

Characteristic example of the London stationer's craft towards the close of the Commonwealth; facing the quaint cut of the Tree of Knowledge at the end is an announcement of two other Educational books, '*very useful for all Grammar Schools.*'

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Important Early Work on the Anglo-Roman Church.

213 **ATHON** (Johannis de) Constitutiones legitime seu legatine regionis anglicane: cū subtilissima interpretatione dni Joh. de Athon: triplicas tabella. Necon et Constitutiones provinciales ab archiepiscopis Cantuariensibus edite: et sūma accuratione recognitæ..... Folio *(small wormhole through first 14 leaves),* **gothic letter** IN RED AND BLACK, *text surrounded by commentary, fine woodcut initials, first title with large cut of St. George slaying the Dragon, Castle, Figures, and the Royal Escutcheon in the rear, the second within two coloured circles surmounted by a crown and flanked by eagles and trees, also another at the head of text; good, sound,* PERFECT *copy, old calf, gilt,* **£9 9s**
Parisiis, W. Hopylius, 1504

According to Dr. Cowel, the editor of these *Constitutions* was a Cardinal Deacon of St. Nicholas and Legate of the Pope here in England in the 22nd year of Henry III., 1238. Platina in his Lives of the Popes endorses this statement in his account of Adrian V., who was previously called Othobon, and adds that he was sent into England with plenary power to compose the differences between the King and his Barons. It was no doubt as a direct result of this visit that the important document here printed was first compiled; but even quite apart from this importance, and only reckoned as a mere example of early Parisian typography, it has no inconsiderable value, owing to its beautiful 'build' and arrangement, and the presence of the woodcuts and woodcut initials. The engraving on the first title is in places touched with red exactly corresponding with that in the British Museum copy.

Collation:—Folio 1 (recto) title, followed on the reverse by Dedication of Jod. Badius to WILLIAM WAREHAM, ARCHBISHOP OF CANTERBURY: Tables occupy the next 15 folios, and the second title the r. of 16th, reverse blank. Prologue takes up the next page followed on obverse side by the text, which ends with colophon on reverse of f. 171 (numbered 155); folios numbered, signatures throughout; 61—3 lines per full page.

From the Collection of Dr. Maurice Johnson, of Spalding, with large armorial bookplate dated 1735.

214 **Augustinus** (Triumphus, de Ancona) SUMMA DE ECCLESIASTICA POTESTATE, thick folio, EDITIO PRINCEPS, *finely printed in* **gothic type,** 469 ff., 35 lines per page, Initials painted in, VERY FINE TALL COPY, *with unusually wide margins, calf, gilt,* **3 guineas**
Augustæ (per Joh. Schüszler), 1473

Rare example of this early German Press. The type bears a strong resemblance to that used by Mentelin in his Latin Bible, which shows that the same person must have cut models for both. This copy was once the property of M. Wodhull whose autograph is on the title and—as usual with books from his collection—the price he paid for it, £10 18s. On the reverse of the same fly-leaf in late 18th Century hand is the following inscription:—"*Cette Edition rare est la 1re; Elle fut inconnue a Paris jusqu' a la vent des livres de M. Gargot fait en* 1770.....*Avant cette epoque l'Edition de* 1479 *fut regardé comme l'original. Vide Catalogue de Gayet, No. 269.*" Hain *960.

215 **WYNKYN DE WORDE.**—**Capgrabii (J.) Nova Legenda Anglie:** small folio, **Black Letter,** *double column (wants 9 ll.—sig.* AI, *sig.* N, *and first and last leaves of woodcuts), fore-edges of a few ll. at beginning and towards the end cropped, otherwise in* FINE STATE, *modern brown morocco, metal corner pieces and clasp, gilt edges,* **15 guineas**

COLOPH.: *Explicit (Noua legēda angle) Impressa lōdonias: i domo Winādi de Worde: cōmorātis ad signū solis: in vico nūcupato (the flete strete). Anno dni* MCCCCCXVI., XXVII *die Februarii*... . [1516]

Capgrave's Lives of the English Saints is one of our very earliest works on the subject, and the successor of Caxton evidently recognised it as a production of importance, by the singularly elegant press work expended upon its production. Amongst bibliographers the fact is a generally accepted one, that if it is not the most meritorious of Wynkyn de Worde's productions from a typographical point of view, it certainly is, when coupled with the importance of the text. A complete copy should contain in all 341 folios.

EARLY PRINTING—*Continued.*

216 **GERSON** (Johannes, *Canc. Parisiensis)* Donatus moralisatus; per allegoriam traductus, sm. 4to, *an early and very rare* **gothic letter**, *single column*, FINE STATE, *with wide margins, new boards*, **£4 10s** *s. l. a. et typ. (Argent., Martin Flach, ca.* 1474)

Undoubtedly one of the earliest productions of this press to which Hain (*7725) assigns it. The text commences immediately beneath the title on recto of the first leaf, and ends on reverse of f. 14 as follows:

Explicit donatus egregii doctoris
mgri Johannus Gerson Cacelarii
Parisiensis.

Folios numbered and without signatures, 24 lines to a page.

217 **GREGORIUS** *(Pape)* Secundus Liber Dialogorum: Regule Sanct. patris nostri Benedicti abbatis et Speculi D. Bernardi abbatis, 16mo *(wants sig. & 1)*, **gothic letter**, *woodcut borders containing figures of saints to the opening page of each of the three opusculæ and full page cuts of SS. Benedict and Bernard, each accompanied by members of their respective orders, all* COLOURED *by contemporary artist, only the upper cover of binding remaining, blind tooled in the early Venetian style, gilt gauffred edges.* **3 guineas** *Venetiis, Lucan. de Giunta,* 1505

An example of great beauty from one of the most renowned of Venetian Presses. Probably a few preliminary leaves should precede the first leaf numbered 1 and with sig. a, upon which the text of the Dialogue opens, but the remainder is certainly perfect (but for the leaf named above), with all the blank leaves, the numbering running consecutively to 191, upon the reverse of which folio the colophon occurs. Portions are printed in red, and there are a few fine woodcut initials, and many by hand in red; 25 lines to a full page, sigs. a—z in eights and & six.

Padua, 1474.

218 **HIEROCLES.**—Commentarius in Pythagoræ, aurea carmina lat., Aurispa interprete, sm. 4to, **Editio Princeps**, *a few ll. with margins waterstained, otherwise* FINE PERFECT COPY, *vellum*, RARE, **6 guineas** *Patavii, Bart. de Valdezoccho,* 1474

Preface of Aurispa addressed to Pope Nicholas V. commences on the recto of the first leaf and ends on reverse of the second; the text follows on recto of f. 3 and continues to r. of f 91, where it ends with the words FINIS. / LAUS DEO / AMEN. / DUCE VIRTUTE ET COMI / TE FORTUNA; the reverse is taken up by the Colophon as follows: HIEROCLIS PHILOSOPHISTO / ICI ET SANCTISSIMI IN / AUREOS VERSUS PY / THAGORÆ OPU / SCULUM PRÆ / STANTISSI / MUM ET / RELIO / GIO / NI / CHRISTIANÆ CONSENTA / NEUM HIC FŒLICITER / COMPLETUM EST AC / IMPRESSUM ANNO / CHRISTI. MCCCC / LXXIIII. PATA / VII. XV. KA / LENDAS / MA / IA / S / BARTHOLOMÆUS DE VAL DE ZOCCHO. F. F. / TELOS.

Printed in a regular Roman letter, 24 lines to a page, leaves unnumbered, with signatures (a—m) in extreme bottom corners. Hain *8545. "*Very rare and much sought after.*"—DE BURE. See also Bibl. Spenceriana II., 46, for a full description.

219 **THOMAS DE AQUINO.**—DE VERITATE CATHOLICE FIDEI cum errores gentilium. Folio *(wants last leaf containing Register)*, **Gothic letter**, *double column, the first leaf mounted, and margins of several waterstained, sheep, the back restored*, RARE, **3 guineas** *Venet., Nic. Jenson,* 1480

A fine example of this great press, from the Collection of Chas. Wyman, Esq., with his bookplate. Hain *1389.

220 **Abelag** beder Konigen von FRANCKREICH und ENGELAND / Auch Romischer Kay. Ma. mundlich un schrieffelich Antwort zu Burgos xxij un xxvij Januarii gehandelt / im M.D. xxviij Jar. sm. 4to, *title within woodcut border of columns, figures, and fruits;* **gothic letter** *(sigs.* C *and* D *transposed), half brown morocco,* **17/6** *Dresden, Wolffgang Stöckel* (1528)

A contemporary Chronicle of transactions between France and England at one of the most critical periods of our History.

Collation: Title r. of folio 1, followed by Summary on reverse; Text from f. 2 to reverse of 19, ending at top of f. 20 with these words, *Vallendi one farb noch zusan / als aufenglich gemelt ist.* Sigs. A--E in 4's, without numbers, 84 lines to a full-page.

221 **Andreæ** (Joannis) De regulis littere, opera mercurialiū, **gothic letter**, double column, *engraved capitals*, sm. folio, *old oak boards, wants title, leaf mended, and few leaves wormed*, RARE. **8/-** *Lugd.* 1510

222 **AUSONIUS.**—OPERA AUSONII NUPER REPERTA, sm. 4to, *contemporary writing on title and small piece off the top*, OTHERWISE IN FINE STATE, *wide margins; newly bound, half calf*, SCARCE, **28/-** *Parmæ, Aug. Ugoletum,* 1499

Title (as above) occupies recto of f. 1, and *Privilegium* the reverse; Dedicatory Epistle of Ugoletus to Lax. Cassolam, followed by Tables, etc., take up the next 7 leaves, and on the recto of the 8th commences the text, ending on reverse of f. 85 (numbered 77); Colophon continues to the next page, where the work ends with *Register* and Printer's Device. Roman Letter, with folios numbered; without sigs. or catchwords, 35 lines to a page. Hain 2181.

223 **BALBUS DA JANUA.**—Catholicon sive Grammatica et Lexicon Linguæ Latinæ, folio, **gothic letter**, *double column, a few fine woodcut initials, others left blank, printer's device at end, half calf, extra, Tempsford Hall Bookplate,* **£2 2s** *Coloniæ, pour P. Liechtestein et Jo. Hertzog,* 1497

Fine, desirable copy of this celebrated work, the literary merit of which is very great, it being the best Dictionary of the Phraseology of the Latin Fathers and Schoolmen.

224 **Bernardus** (St.) Sermoni devotissimi de miser sancto Bernardo.....traducti in lingua volgare, sm. 8vo, ROMAN LETTER, *woodcut on title of a monk presenting a book to a kneeling nun, unbound,* **7/6** *Venetia, Cesaro Arrivabeno,* 1518

225 **BONAVENTURA** (S.) Speculum beate marie vginis cōpilatum ab humili fratre bonauenrura (*sic*), folio, **Gothic letter**, *long lines, unusally wide margins, the edges of some leaves in the original rough state*, FINE PERFECT COPY, *half morocco, neat, gilt edges, by Zaehnsdorf, rare,* **£2 15s** *August., Ant. Sorg,* 1477

Collation:—Text commences on recto of first leaf, immediately below two lines of title as above, ends on r. of f. 50, the reverse being blank, 37—40 lines to a full page, without signatures, catchwords, or numbers.

226 **BRANDT** (Seb.) NAVIS STULTIFERE, a J. LOCHERO latinitate, et J. BADIUS ASCENSIO familiare explanatione, sm. 4to *(wants* sigs. AI—VII), *with* **101** *fine woodcuts, each occupying about ¾ of a page, old stamped pigskin*, excellent state

Early Printing—*Continued.*

throughout, **3 guineas** *Impressum p Nicolū lamparter (Basiliæ), Mccccvj. (in error for* 1506)

This must not be confounded with the *Stultifera Navis* of Sebastian Brandt, though emanating from that work; the Latin verse of Locher and the prose remarks and arrangement of Badius only occupy very secondary positions compared with the woodcuts; these are indeed worth attention as examples of early engraving, and even apart from the collector's standpoint, they will always remain as one of the greatest entertainments to the curious, by their forcible grasp and masterly depiction of the Follies and Fashions of certain classes as they appeared nearly 400 years ago.

227 **Ciceronis** (M. T.) Epistolarū familiarū libri ad Terentiā uxorē, et ad Tironē Libertū suū .....quibus obscurati erāt : vindicati. LAURENTIUS THURSCHENREUTINUS studioso puero, sm. 4to, *title within woodcut border (one leaf with* ad certa rerū capita pulcherimo ordine per tab. addit. redacte, sm. 4to, ROMAN LETTER, *in* RED *and black* THROUGHOUT, *interior margins very slightly stained, old pigskin, scarce,* **2 guineas**

Venetiis, Joa. et Greg. de Gregoriis, 1493

A pleasing example in splendid state of Early Printing in black and red. Fol. 1 is occupied by title as above, reverse blank. Epistle to Ant. Pizamanum takes up the next two leaves, the Alphabetical Table follows on the next 52, f. 55 has the recto blank, and a Table of the Books on reverse. Text commences, preceded by rubric, on recto of f. 56, and ends on f. 343, the reverse of which has the somewhat lengthy colophon, closing thus—

AUGUSTINO BARBADICO SERE
NISSIMO VENETIARUM PRINCIPEREM
PUBLICAM TENENTE.

Sigs. a—z and A—M *in eights*, 287 folios incorrectly numbered, 56 unnumbered, 41 lines to a full page. Hain *6997.

229 **Georgio** (Joh. Ant. de S.) TRACTATUS APPELLATIONUM: Fol. 1—Incipiūt rubrice tractatus appellationum qui tractatus conglarium nuncupatus est quia scolaribus suis ab ipso auctore pro conglario et refectione laborum quos in quotidianibus lectionibus patiebantur tractatus est, folio, **gothic letter**, *double column (little wormed at the beginning and end)*, otherwise *fine tall copy, initials throughout in red and blue, a large I at the commencement* IN COLOURS, *with a wealth of intricate ornament, boards,* **21/-**

Papie Ant. de Carcano, 1488

For a full collation of this grand volume see Hain 7594*.

230 **Gerson** (Giov.) Della Imitatione di Giesu Christo, sm. 4to, *woodcut on title of the Saviour with His Cross, blood dropping from His Hand into a chalice; fine woodcut initials, large and small, Giunta's device at the end, limp boards,* **2 guineas** *Firenze, Phil. di Giunta,* 1522

The reverse of title is blank : Table commences on r. of next leaf and ends on r. of the fourth, followed on r. of 5th by the text, which ends on reverse of f. 63 with colophon ; printer's device on the verso of the next leaf brings the work to a close. Roman Letter, 40 lines to a page, sigs. A—M, 63 folios with, 5 without numbers.

231 **Gregoriana super Novum Testamentum.** Ex operibus beati Gregorii gloriosissimi Pape et confessoris, insigne, pium et religi-

Early Printing—*Continued.*

osum exceptionum opus super novum testamentum ab Alulpho Egregio, divi Benedicti, etc., thick sm. 4to, *titles in red and black (with early writing), old vellum,* **12/6**

A gent., J. Knoblouch, 1516

Bound up with "Sermones in Parabolas Evangelicas totius anni; Auct. R. P. Alph. Salmerone Toletano. *Antwerp,* 1600."

232 **Gregori** (Sancto) Dialogo : sm. 8vo (wants sigs. CI. and VIII.), ROMAN LETTER, *stained and wormed, old stamped calf,* **4/6**

Pesato, Piero de Cipha, etc., 1510

233 **Psalterium** Davidis (cum. Prol. sancti Hieronymi), sm. folio. **gothic letter**, *double column, in* RED *and* BLACK, *woodcut on first page and each of the initials with scriptural portrait,* [illegible] *Lond., Pynson,* 1510

From the Maurice Johnson collection.

235 **Terence.** — P. TERENTII Afri poetæ comici PHORMIO, sm. 4to, GOTHIC LETTER, *printer's device on title, fine state, with wide margins, edges of some leaves in original state, half brown morocco,* RARE, **21/-** *Daventrie, ex officina literatoria, Alberti Pafraed,* 1518

Collation—Recto of f. 1 title, as above. with iambic verse on obverse side, followed by Prologue on r. of f. 2 and the Play on reverse of same ; ends on v. of f. 19 with colophon ; folios unnumbered, sig. A—D in fours, 31 lines per page.

236 **Turrecremata** (Card. Joh.) Questiones Evangeliorum de Sanctis, *folio,* **gothic letter,** FINE STATE, *with wide margins, boards, vellum back,* **17/6** *Nurmberge, Frid. Creussner,* 1478

This is merely a fragment (90 ll.) of the complete work, which according to Hain (*15,711), should contain 286 folios.

237 **VORAGINE** (Jacobi de) Sermones de Tempore et de Sanctis per totus annum—Sermones Quadrigesimales—Sermones de B.V. Maria —3 in 1 vol., sm. 4to, *a woodcut of the author seated preaching surrounded by 13 pupils, on each title, one of the leaves cont. Register missing, the first portion a little waterstained, printed in a small* **gothic type**, *double column ; boards, vellum back,* RARE, **37/6** *Venetiis, Lazari Soardi,* 1497

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238 **EARLY REFORMERS.** — LAMBERTI (Franc.) Exegeseos in Sanctam Divi Joannis Apocalypsim Libri VII., 8vo *(sig.* B *wanting), title within woodcut border divided into compartments of biblical subjects, italic and roman letter,* FINE SOUND COPY *in original stamped vellum binding, with clasps, acorns and roses forming part of the ornament,* **27/-**

In Academia Marpurgensis, 1528

Francis Lambert was a monk of Avignon who became a follower of Luther in 1522, and was married in 1524. In his dedication of this work to Philip of Hesse he mentions PATRICK HAMILTON, the first Scottish Reformer, who the year previous (1527) was burnt at the stake as a heretic opposite San Salvador's College. Works by Lambert are extremely rare, and the above is mentioned by Panzer alone among all the bibliographers.

EARLY WOODCUTS.

239 **CHRONIGK (Von Schwaben)** sm. folio, **original edition**, *with numerous woodcuts illustrating scenes in Suabian history;* a portion only of this rare work, consisting of 21 leaves but containing most of the full-page woodcuts, 16 in number, and also the colophon, *half vellum*, **12 guineas** *Conrad Dinckmut zu Ulm*, 1486

The annals of this chronicle end with the sack of Mentz in 1462. The woodcuts are remarkable as rare examples of a little known school; they were probably designed and executed by Dinckmut himself, who had been an engraver before he became a typographer. He published a second edition in the same year as this, omitting, however, all the woodcuts but one.

240 **A Collection of Woodcuts, in choice state, of Early Examples** by the best known Masters, including DURER, URS GRAF, JOST AMMAN, HANS BURGMAIR, and Z. DOLENDO, in all 192, neatly arranged in oblong 4to Scrap book, *half bound*, **6 guineas** *ca.* 1500-80

Except for one or two Sporting and Military subjects these woodcuts are all Biblical, and chiefly illustrate New Testament incidents. In point of number Urs Graf is by far the best represented, there being no less than 90 by him, each measuring 1¾ × 1½in., and bearing his mark; considering the number of cuts by this artist such an array is unquestionably representative and of no inconsiderable value in themselves. The remainder are fairly divided amongst the other masters named, and a good number are minus any mark whatever. Some half-dozen or so have been coloured by a contemporary: sizes vary from 2½ × 2¼in. to 6 × 4⅝in. From the Miller Whitehead Collection.

242 **PAULUS** (Episc. de Middleburgo) PAULINA DE RECTA PASCHÆ CELEBRATIONE; et de die Passionis Domini nostri Jesu Christi (*a few lower margins stained*), thick folio, ROMAN TYPE, *Arms of Leo X. on reverse of title, fine border round first page formed of satyrs, leaves, birds, arabesques, etc., with Arms of the Pope repeated, the same border on two other pages, with different arms; magnificent woodcut of the Crucifixion, with Saints at the foot, and beneath the Arms of the Cross four Patriarchs, the Madonna and Child above surrounded by 35 Popes, occupying the whole of the sig. P 5; large initial letters and portions of Calendar in red and black; original binding, boards covered with rough leather, blind tooled borders of fleur-de-lys, crosses, etc., forming panel tooled in a similar style, one clasp remaining*, **£3 18s** *Impressum Forosempronii Octavianus Petrutius*, 1513

Early woodcut armorial Cardinal's Bookplate inside cover.

243 **PETRARCH SONETTI**, Canzoni e Triomfi col commento di FRANC. FILELFO e di BERNARDO GLICINO, folio, *first 8 leaves (one blank) of preliminary to Triomfi missing, also ff. 55 to 97 of 'Sonetti,'* ROMAN LETTER, *the text surrounded by Commentary, some fine large printed initial letters in black, those in the Commentary left open for the rubricator;* MAGNIFICENT SERIES OF 5 LARGE WOODCUTS (*should be 6*) TO THE 'TRIUMPHS,' *each surrounded by a beautiful border of columns, cupids, arabesques, etc., boards*, RARE, **£2 18s** *Venice, Barth. de Zani*, 1497

This delightful series of engravings will be found fully described in the Works of the Duc de Rivol (pp. 45-47). They are marvels of design and execution, and though it has not been ascertained to what particular artists they should be attributed, they are generally acknowledged to be the work of some of the most renowned of that period. Copy wanting 2 leaves priced at 400 frcs. by an Italian contemporary.

244 **POSTILLE MAJORES** sup Evangelia et Epistolas; thk. sm. 4to, **gothic letter**, *text surrounded by Commentary, title in* RED AND BLACK *within woodcut border by URS GRAF, also a large number of small woodcuts by the same* THROUGHOUT THE TEXT, *mostly with his monogram at the bottom;* PERFECT COPY *in fine state, old stamped calf, borders with portraits and nondescript animals introduced, fittings for clasps, the back restored*, **6 guineas** *Basileæ*, 1519

Collation—Title occupies the recto of last leaf, followed on the reverse by Epistle to the Reader. *Annotato epistolarũ, &c., de tempore* commences on r. of f 2 and ends on v. of the 3rd; Prologue occupies the next page, on the reverse of which is a full-page cut of the principal Biblical characters, the most prominent holding a book or tablet bearing their respective names in red **gothic letters**. The text commences on the opposite page, and extends to r. of f. 352, followed on the reverse by Index, ending with Colophon as follows, on r. of f. 359:—*Postillæ maiores in Epistolas & Evãgelia, Industria & impensa providi viri Adæ Petri de Langendorff, calcographiæ gnari exaratæ nuper ex propria officina urbis Basileæ. Anno legis gratiæ Millesimo quingentesimo decimonono. Mensis vero Februarii die vicesima-quarta. Finiunt feliciter.* The reverse of the same leaf and recto of the next is taken up by the Register.

245 **BONATUS DE FORLIVIO** (Guido) Decem continens tractatus Astronomie, folio, *Woodcut on Title, a number of fine initials, and hundreds of fine early woodcuts (2 leaves of sig. missing), the inner margins of several leaves mended*, **gothic letter**, *double column, limp vellum*, **£2 2s** *Venetiis, per Jacobi Petiuz Leucẽses*, 1506

A rare volume. The woodcuts, more especially those of the animals and figures in the constellations are really fine.

246 **CÆSARIS** (J. C.) Commentaria nunc primum a viro Doctor expolita et optime recognita, folio, *Roman Letter*, MANY FINE WOODCUTS OF BATTLE SCENES, &c., *antique boards*, **36/-** *Venet., Aug. de Zannis*, 1517

Very picturesque title, with large woodcut of a Battle within red ornamental border; text in red and black.

247 **EIGHT EXAMPLES**, including two very fine Scriptural Subjects (without marks) each measuring 10in. by 12½in., *in good state*—Portrait by CESARE REVERDINO (?) *with mark in top right*

EARLY WOODCUTS—*Continued.*

hand corner over the date, 1550, 8½in. by 5¾in.—Two Full-length Portraits of Monarchs, etc., in full armour, each 7in. by 6¼in. (no marks), **25/-** *circa* 1530, &c.

248 **PETRARCH** (Fran.) CANZONIERE ET TRIOMPHI : historiato et dilig. corretto, sm. 8vo, *title within woodcut border, and* FULL-PAGE *woodcuts to the 'Triumphs,' perfect and fine copy, half red morocco*, **£1 5s** *Venet., per Nic. Zopino*, 1521

"Edition faite avec quelque soin, à l'instar de celles des Junte et avec un caractere qui resemble beaucoup ou leur." —BRUNET.

249 **SALLUST** (Crispus) **Opera**, sm. folio, **gothic letter**, *title in red and black with woodcut border, and about* 60 SPIRITED WOODCUTS *in the text, a little stained throughout, old calf*, **22/-** *Lugduni*, 1504

Rare edition ; with the Commentary of Jodici Badius printed in small type surrounding the text.

250 **Egyptology.**—ST. CLAIR (Geo.) Creation Records discovered in Egypt. [Studies in the *Book of the Dead.*] 8vo, *cloth*, **3/-** 1898

251 **ELIOT** (George) ADAM BEDE, 3 vols., 8vo, **1st Edn.** (*little finger-marked in places*) *cloth*, UNCUT, *back of 2nd vol. slightly damaged*, **32/6** 1859

Two years ago a copy in half morocco sold at Sotheby's for 3 guineas.

ELIZABETHAN DRAMATISTS AND POETS: Unexpurgated Editions, cr. 8vo, *uniformly bound, half russia, gilt, m.e., little rubbed* *Camden Hotten, &c.*, 1868-75

252 **Chapman** (Geo.) Works (Plays, Poems, Homer and Minor Translations), ed. by R. HERNE SHEPHERD, Introduction by A. C SWINBURNE, 3 vols., *fronts.*, **6/-** 1874-75

253 **Jonson** (Ben) Works by GIFFORD, ed. by LT.-COL. CUNNINGHAM, 3 vols., **8/6** (187—)

254 **Marlowe** (Christopher) Works, including his translations, ed. by LT.-COL. CUNNINGHAM, **2/6** (187—)

255 **Massinger** (Philip) Plays, from Gifford's text, with the addition of the Tragedy, *Believe as you list*, ed. LT.-COL. CUNNINGHAM, **2/6** 1868

Stacy Marks' Scrap Book.

256 **ENGRAVINGS.** — A COLLECTION OF COPPER-PLATES, WOODCUTS AND TRACINGS, ARRANGED IN A SCRAP BOOK, imp. 4to, in all 75 Pieces, FINE STATE, *the Album half bound, Stacy Marks' bookplate*, **5 guineas** *Circa* 1580—17—

From an inscription inside the cover it would appear that the artist purchased the volume when it contained only 13 plates, and 'the leaves for more prints' spoken of he filled from his own collection. The 13 consisted of Copperplates (each 8 × 10¾in.) illustrative of Spanish Wars of the Duke of Alma in the Netherlands, 1566-70. He added the Dance of Death series, numbering 24 woodcuts, each 2½ × 2in., some Dutch Drinking Scenes (Copperplates) by FISCHER, VANDER BORCHT, DE VOS, and KORUDERUS, a number of miscellaneous prints by various artists, and 14 Tracings from early woodcuts most probably executed by himself.

257 **Emblems.**—GALLE (Theo.) Viridarium Marianum Variis Rosariorum, Exercitiorum, Exemplorumque Plantationibus, peramœnum, auct. F. Vin. Hensbergio, *title and many very fine emblematic engravings by* THEOD. GALLE *of Scenes from the* LIFE OF CHRIST, *the* VIRGIN, &c., thick sm. 8vo, *calf*, **7/6** *Antv.*, 1626

Emblems.—*See* CALLOT.

258 **Emerson** (R. W.) Memoir of, by JAS. E. CABOT, 2 vols., cr. 8vo, *port.*, **1st Edn.**, *cloth*, **7/6** (pub £1 5s) *Boston* (*U.S.*), 1887

259 **ENGRAVERS.** — **Strutt** (Jos.) **Biographical Dictionary of Engravers**, from the Earliest Period to the Present Time, and List of their Works, *with the* CYPHERS, *Monograms, and* MARKS, *used by each Master ;* Explanations and Essay on the Rise and Progress of the Art of Engraving, both on Copper and Wood, 2 vols., 4to, 20 *fine tinted plates, calf*, **£1 15s** 1785

ENGRAVINGS.—A number of Select Examples collected by JAMES HENRY JOHNSON, Esq., of Carnforth, as representative of the Best Works by Masters of the French and English Schools. Many in choice and rare states.

Good margins unless otherwise stated. Size given that of the engraved surface only.

Bartolozzi and his School.

260 **A NEST OF CUPIDS,** 8⅜in. by 12in., *in* BROWN, BRILLIANT PROOF BEFORE ALL LETTERS, *full margins*, **£1 15s** 1804

261 **Another of the same,** *in* RED, PROOF BEFORE ALL BUT ENGRAVER'S NAME, **£1 5s** *Ib.*

262 **Another,** *Ordinary Print of the same, in* RED, **10/6** *Ib.*

263 **Innocence taking refuge in the Arms of Justice,** *oblong*, 15in. by 16¾in., *after* LOUISA E. LE BRUN, **15/-** 1783

264 **'Serena'** *(Miss Sneyd)* seated, reading, by the light of a candle ; *oval*, 4in. by 3¼in., *in* RED, *after* J. H. BENWELL, **3/-** 1785

265 **'Sincerity,'** Fancy Female Bust Portrait ; *oval*, 4in. by 3½in., *in* RED, *after* AUG. KAUFFMANN, *small margins*, **2/6**

266 **Liberality,** another Fancy Portrait, *same size as above, in* RED, *after* CIPRIANI, PROOF BEFORE LETTERS, *full margins*, **5/-**

267 **Another,** Ordinary Print of the same, *small margins*, **2/6**

Bartolozzi and his School—*Continued.*

268 **Love,** *similar to above, in* RED, *after* CIPRIANI, PROOF BEFORE LETTERS, *margins torn*, **4/-**

269 **Admiration,** *in* RED, *after* CIPRIANI, PROOF BEFORE LETTERS, **5/-**

270 **Another,** Ordinary Print of the same, **2/6**

271 **Felicity,** *in* RED, *after* ANG. KAUFFMANN, PROOF BEFORE LETTERS, **5/-**

272 **Another,** Ordinary Print of the same, *small margins*, **2/-**

273 **Harmony,** *in* RED, *after* CIPRIANI, PROOF BEFORE LETTERS, **5/-**

274 **Another,** Ordinary Print, **2/6**

275 **The Music Lesson,** *oblong*, 11⅛in. by 16in., *in* BROWN, *after* GUERCINO, PROOF BEFORE LETTERS, **6/-**

276 **Madonna and Child,** amidst a group of Angels Cherubs, *oblong*, 11½in. by 16⅞in., *in* BROWN, *after* GUERCINO, *cut close*, **5/-**

277 **Fancy Portrait,** FEMALE, HALF-LENGTH, 10½in. by 7¾in., *in brown, after* GUERCINO, PROOF BEFORE ALL BUT DESIGNER'S NAME, **6/-**

Engravings—*Continued.*

Platt (Wm.) Pupil of Bartolozzi.

278 **ALEXIS AND DAPHNE,** 12¼in. by 10¼in., *from his own drawing, full margins,* FINE IMPRESSION, **£1 10s** 1800

Dagley (R.) Pupil of Bartolozzi.

279 **Acratus,** *circular,* 2⅞in. *across, from his own drawing,* **4/-** 1804

Bervic (Charles) 1756—1822.

280 **L'INNOCENCE,** 17in. by 14in., after the Picture by MERIMEE, LETTERED PROOF, *full margins,* **21/-**

Edelinck (Gerard) 1640—1707.

281 **Portrait of Charles Mouton,** MUSICIAN TO LOUIS XIV., seated, playing an instrument of the mandoline family, 17in. by 13½in., *after* DE TROY, PROOF BEFORE LETTERS, **10/-**

Massard (Jean) 1740—1822.

282 **Eve handing the Forbidden Fruit to Adam,** 22in. by 17in., after CARLO CIGNANI, **5/-**

Porporati (Carlo) 1740—1816.

283 **Il Bagno di Leda,** 19½in. by 14¾in., *after* CORREGGIO, **6/-**

Sharp (William) 1749—1824.

284 **Head of Christ,** 9½in. by 7½in., *after* GUIDO, LETTERED PROOF ON INDIA PAPER, **12/6** 1798

285 **Diogenes in Search of an Honest Man,** 16½in. by 13¼in., *after* SALVATOR ROSA, **5/-** 1792

286 **St. Cecilia,** 18¾in. by 14⅝in., *after* DOMINICHINO. **7/6** 1790

Strange (Sir Robert) 1721—92.

287 **Cleopatra,** 17¾in. by 12⅞in., *after* GUIDO RENI, FINE IMPRESSION, **7/6**

288 **Danae,** *oblong,* 14in. by 18½in., *after* TITIAN, *top and bottom margins cut down,* **4/6** 1768

289 **Fortuna,** 17¾in. by 13in., *after* GUIDO RENI, FINE IMPRESSION, **7/6** 1778

Strange (Sir Robert) 1721-92—*Continued.*

290 **Laomedon,** KING OF TROY, DETECTED BY NEPTUNE AND APOLLO, 15¼in. by 13¼in., *after* SALVATOR ROSA, **5/-** 1775

291 **Madonna,** 9½in. by 7½in., *after* GUIDO RENI, **3/-**

292 **Sappho,** half-length, crowned by leaves of laurel, 13½in. by 11¼in., *after* CARLO DOLCI, **10/6** 1787

293 **Venus,** *oblong,* 14in. by 18½in., *after* TITIAN, BRILLIANT IMPRESSION, **9/6** 1768

Viel (Pierre) b. 1755.

294 **La Paix qui ramene l'Abondance,** *oblong,* 13½in. by 16⅝in., *after* LE BRUN, **5/-** 1787

Wagenmann (A.)

295 **Ganymed,** 14½in. by 6½in., *after* CORREGGIO, INDIA PAPER OPEN-LETTER PROOF, **4/6**

Wille (Johann Georg) 1715—1808.

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Le Sage's *first editions* are very rarely offered for sale at auction in this country; when they are it is always at very high prices. The above is one of the rarest, and we can trace no copy for sale during recent years; it was published during the lifetime of the author; and his short account at the commencement of each play regarding its production, and the general introduction speaking of a quarrel with the actors in 1700 are of interest. In Paris copies realise from 180 to 250 francs.

439 **LODGE** (E.) **PORTRAITS of Illustrious Personages of Great Britain**, engraved from authentic Pictures, with Biographical and Historical Memoirs of their Lives and Actions, 4 vols. **Folio, 1st Edn.**, *with* **240** *magnificent Portraits (Biography of Wellington at the end of Vol. 4 supplied from 4to edition)*, BEAUTIFUL SPOTLESS COPY, CHOICELY BOUND, *whole purple morocco, with leather joints, broad arabesque gold-tooled border round sides enclosed by gold line borders and another broad foliated border inside, backs treated in the same elaborate manner, gilt edges*, **20 guineas** 1821-34

A superb collection of Portraits, and one without which no library with any pretence to completeness in regard to matters of English History can afford to be without; so great an authority as Sir Walter Scott found it "impossible to conceive a work that ought to be more interesting to the present age." This copy without the binding cost the subscriber £89.

"The folio is the only Library Edition, the plates of which were destroyed after publication. The plan is admirable, and the execution of it throughout is entitled to equal praise. Such a union of various talents—such a Gallery of illustrious dead, was scarcely ever before presented to the eyes of the public, in colours almost as vivid and sparkling as if the originals occupied the canvas when these copies were taken."—DIBDIN.

The above copy is one of the Gott heirlooms, from Armley House, Leeds.

440 **Landor** (W. Savage) The Last Fruit off an Old Tree, **1st Edn.**, post 8vo, UNCUT, *in orig. cloth*, FINE COPY, **6/6** *Moxon*, 1853

441 **LEECH.**—A'BECKETT (Gilbert A.) THE COMIC HISTORY OF ROME, 8vo, **1st Edn., Coloured Plates** *by* JOHN LEECH *and nearly* 100 *woodcuts by him, orig. cloth, gilt edges*, **£1 7s 6d** *Bradbury, n.d.*

442 **Leech** (John) Pictures of Life and Character, from the Collection of "Mr. Punch," 3 vols., 4to, PORTRAIT *and many hundred Humorous Illustrations, red cloth, extra, sprinkled edges*, **15/-** (pub 31s 6d) 1886

'A commemoration of the genius of a great artist, and of the life and character of a great era—the early Victorian.'

443 **Leigh** (Lord) POEMS; fcap. 8vo, **1st Collected Edn.**, *cloth, uncut*, **3/6** *Moxon*, 1839

444 **Lexicon.**—GOLIUS (J.) LEXICON ARABICO-LATINUM, contextum ex Probatioribus Orientis Lexicographis: accedit Index Latinus, thick folio, *stamped pigskin, Col. Bush's copy*, **6/-** *Lugd. Bat., B. et A. Elzevir*, 1653

445 **LINGARD** (Dr. John) HISTORY AND ANTIQUITIES of the ANGLO-SAXON CHURCH; containing an Account of its Origin, Government, Doctrines, &c., and Clerical and Monastic Institutions, 2 vols., 8vo, FINE FRESH COPY, UNCUT, *orig. brown cloth, scarce*, **27/-** *Dolman*, 1845

A copy in calf sold for £1 16s at auction last year.

BOOKS ON OR RELATING TO LONDON AND VICINITY.

446 **DUGDALE** (Sir Wm.) **History of St. Paul's Cathedral**, from its Foundation; with a Continuation and Additions, including Life of the Author from his own MS., with Notes, etc., by SIR HENRY ELLIS, thick columbier folio, LARGE PAPER, *with fine Proof Impressions of the choice Engravings after* HOLLAR, *Views of modern Monuments, &c., in all 69 Plates, strongly bound in half brown morocco, uncut, t.e.g., portrait slightly foxed*, **£5 15s** (pub at £31 10s) 1818

From the Library of the late Rev. Dr. Wm. Sparrow Simpson, and a very fine copy. The plates include all the Views of Old St. Paul's, faithfully copied by Finden, with additional plates illustrative of the present Cathedral.

447 **NEWTON** (Wm.) **London in the Olden Time**: being a Typographical and Historical Memoir of LONDON, WESTMINSTER, and SOUTHWARK, accompanying a Pictorial Map of the City and its Suburbs as they existed in the Reign of Henry VIII., before the dissolution of Monasteries, folio, INTERLEAVED THROUGHOUT *and* **extra illustrated** *by the insert on of* **240** *Engravings, etc., consisting almost entirely of Views, many* VERY SCARCE, *half crimson calf, with tyers;* from the library of the late Ed. Walford, *M.A.*, **£4 10s** *For the Author*, 1855

To embellish a work of this class, reaching so far back into History, was an undertaking of no small moment; but in the hands of an adept like Mr. Walford it could only end with the greatest success, as here it undoubtedly has. Selecting the prints from his extensive collection, and placing them as only the connoisseur in these matters knows how, he presents to the eye in detail those objects of antiquarian interest that Mr. Newton's text could only refer to upon a map—no very clear method of presenting objects except from a panoramic point of view.

448 **STOW** (John) Survey of the CITIES OF LONDON AND WESTMINSTER and the BOROUGH OF SOUTHWARK; CORRECTED, IMPROVED, and ENLARGED by JOHN STRYPE, 1720, and now brought down to the present time by careful hands, 2 vols., thick folio, **Best Edition**, *with 132 fine plates of Folding Maps and Views of* PUBLIC BUILDINGS, *&c., &c.*, GRAND TALL COPY *in sound state, sprinkled calf, the backs neatly restored*, **£9 18s** 1754-55

Quaritch prices a copy £14, Willett's sold for £14, Hibbert's for £16, Gardner's £19 15s., Nassau's £21.

Unique Collection by the late Ed. Walford, M.A.

449 **WALFORD** (E.) *and* **THORNBURY** (W.) OLD AND NEW LONDON, 6 vols.—GREATER LONDON, 2 vols.—ENVIRONS OF LONDON, 1 vol.—4to, *interleaved throughout with* FOLIO *leaves of white paper, and bound into* 9 MASSIVE FOLIO VOLUMES, *each* 18*in. by* 11½*in., and from 4 to 6in.*

LONDON—*Continued.*

in thickness: **Engravings and other reproductions of Views, Portraits, and Autograph Letters inserted to the number of 1779,** BESIDES AN IMMENSE NUMBER OF **Newscuttings and MS. additions in Mr. Walford's own writing;** *each volume strongly bound in half crimson morocco, gilt, raised bands,* AN IMPORTANT COLLECTION, **40 guineas** *Cassell,* 188—, 8

No work has so far superseded Old and New London, and as a popular History of the World's Metropolis, it is always likely to hold its present important place. Many of the engravings reproduced in the original editions are inserted, the great majority are new to the work. The earlier engraved Views and Portraits take the foremost place as regards both interest and intrinsic value; but so far as the work itself is concerned, the numerous autograph letters received from various sources in reference to certain particulars of antiquarian interest, and the additions in MS. by the author, are certainly more important. Some of the letters, however, are present only as autographs of persons mentioned in this book, as for instance the friendly letter from Dickens to Stanfield of 2 pp., 8vo, in reference to some affair at the Royal Academy. A note by Daniel O'Connell, a letter of Sharon Turner's, and a note from Stothard (the artist) are here from the same cause. Amongst the portraits is a very fine **drawing in water-colours** of Bentham, the philosopher.

One great advantage of the compilation is its being present in entirety as left by the author.

450 **WESTMINSTER.—Ackermann's** History of the ABBEY CHURCH OF ST. PETER'S, its ANTIQUITIES and MONUMENTS, 2 vols., imp. 4to, *with* **83** *beautifully* **coloured plates** *by* PUGIN, MACKENZIE, UNWINS, *and others, of* MONUMENTS, ARCHITECTURAL DETAILS, *exterior and interior Views, &c., &c.,* FINE CLEAN SOUND COPY *in half russia, gilt, m.e.,* SCARCE, **7 guineas** 1812

One of the most beautiful of the many charmingly embellished works published by Ackermann, presenting to the eye the many architectural beauties of this 'gem of Thorney Island,' giving at the same time perhaps the best historical account of the grand old Abbey extant.

451 **CATALOGUE** of the Antiquities and Works of Art exhibited at IRONMONGERS' HALL, 1861, 2 vols. in 1, thk. 4to, *facsimiles of Historical Documents, and many Plates and Engravings in the text, of initial letters,* WOODCUTS, *antique swords, armour, statuary, keys, shields, saddles, rings, monstrances, ivories, cups, maces, and other objects of antiquity, half roan, scarce,* **£1 10s.** 1860

452 **Reports** relating to the Entertainment of the Queen in the GUILDHALL on Lord Mayor's Day 1837, folio, *plans, etc., cloth,* **10/6** 1838

453 **Travels** IN TOWN by the author of "*The Great Metropolis*" (Jas. Grant), **1st edn.,** 2 vols., cr. 8vo, *boards, uncut,* **6/6** 1839

454 **LONGUS.**—DAPHNIS ET CHLOÉ, traduite par J. Amyot, nonvelle édition revue, corrigée et completée, *fine plates and vignettes, some in* FOUR STATES *(a few extra inserted),* 8vo, *light brown hogskin,* BLUE ENGRAVED MEDALLIONS *on back and at corners, top edge gilt, others uncut, by* POUILLET, *Gennadius copy,* **£4 12s** *Paris, Leclere,* 1863

A lovely book. There are 71 illustrations altogether; the various states of some are most interesting.

454A **Lytton** (Edward Bulwer, Lord) The Parisians, 4 vols., sq. cr. 8vo, **1st edn.,** *full-page illustrations by* SYDNEY HALL, *half green morocco, gilt, sprinkled edges,* **5/-** 1872

455 **Lytton** (Lord) The Pilgrims of the Rhine, **1st edn.,** 8vo., *with 27 exquisite plates, full-page and vignettes engraved after drawings by* D. ROBERTS, *a little spotted in places, morocco, extra, (rubbed), gilt edges,* **15/-** 1834

A remarkably cheap copy; one in a similar state to this sold for £2 at auction in 1895.

457 **Magnetism.**—HUNT (MISS C. LEIGH), Private Instructions in the Science and Art of Organic Magnetism, cr. 8vo, *3rd edition, revised by the authoress, folding front., half morocco,* **4/6** (pub. 21s.) *For the authoress* (18[illegible])

MANUSCRIPTS.

458 **ALPHABETS, &c.—An Exhaustive Collection of 1487 Tracings from Manuscripts and Printed Books, of Alphabets** representing almost every variety of Character used at present or in the past by the different Peoples of the earth, including CHALDEAN, EGYPTIAN, RUNIC, ARABIC, ASSYRIAN, ARMENIAN, ETHIOPIAN, HEBREW, BENGALI, CHINESE, COPTIC, PERSIAN, HINDOSTANI, &c., &c.; accompanied usually by Descriptions in red ink, the characters being traced in black. ALSO **Tracings from similar Sources illustrating the Manners, Ceremonies, Costume, Occupations, and Amusements** of the same Peoples, with Descriptions in various Languages—English, French, German, Spanish, and Latin; *the whole neatly arranged upon leaves of smooth white paper (one usually occupying a leaf) forming* 4 SCRAP BOOKS, roy. folio, 17¼*in. by* 11½*in.,* STRONGLY BOUND, *half calf, gilt, sprinkled edges, contents lettered,* **8 guineas** *Sæc. XVIII.*

One cannot but admire the painstaking care and well directed energy expended upon the formation of this philological and anthropological Gallery. Yet so far from their enjoyment being confined to students, they are, by their endless variety and peculiar interest, equally or perhaps even better adapted to interest the outside collector. This is entirely true of the pictorial portion, which divides the honours very evenly as regards numbers with those devoted to Caligraphy. No costume is omitted, and the artist is as true in his details upon the gorgeous ornamental dress of a Persian lady as he is upon the more scanty and less decorative of that worn by certain of her sisters of the Hottentot and other savage tribes. Then there are the Ceremonies and Festivals, China and Japan matters especially having many of their tracings executed IN COLOURS. America holds an important place in the Savage Dances, and the Costumes worn by the early Planters in Virginia and elsewhere. Taken as a whole the compiler has been eminently successful in presenting most graphically—if by a method rather uncommon—the mediums by which the History of Man has been handed down to us; and the confirmation of their truths he aids by his delineations of their later Manners and Customs, thus combining the two factors of the utmost importance in the study of Peoples. *There is still space for further additions in every department.*

MANUSCRIPTS—*Continued.*

XVth Century Italian Musical Manuscript.

459 **ANTIPHONARIUM** (Conventus S. Francisci Aquaru[m], a very beautifully written Manuscript on 210 leaves of vellum, 6¾in. by 5in., NOTED *from end to end on red staves*, and adorned with many finely ILLUMINATED LARGE INITIALS *and countless smaller ones, red lined margins, and occasional marginal decorations.* SPLENDIDLY RUBRICATED, *with index* (added at a later date), **£9 9s** *Sæc. XV.*

A very interesting choir manual, not only on account of the surpassingly beautiful execution of the gothic characters, but also on account of the remarks written on the fly-leaves by successive friars using the book. There are pages so aptly grouped and so tastefully adorned, that it were easy to wax enthusiastic in their contemplation. From the illuminator's point of view we may safely say (as do the writers of notices on novels) "there is not a dull page in the book," although it can boast nothing in the way of pictorial illumination, owing its entire merit to the excellence of textual execution. The music is written with admirable distinctness throughout, and includes the special music used by the Franciscan order on its Founder's day. A really charming volume.

Early Scholastic Theology [XIIIth Century.]

460 **AQUINAS** (S. Th.) DE VERITATE; MANUSCRIPT CLOSELY WRITTEN IN BEAUTIFUL CHARACTERS on 126 pages Vellum (8¼in. by 6in.), with contents table, *brown calf*, sm. 4to, **5 guineas** *Sæc. XIII.*

Cost Mr. Baillie Weaver £12; formerly in the Phillipps Collection. Really valuable, this particular work being rare in MS. The caligraphy is, of its kind, very excellent, and the codex is altogether well preserved.

461 **ARABIC.**—THE KORAN, most beautifully written on 302 leaves of fine highly-glazed paper, 6⅞in. by 4⅜in., EVERY PAGE ENCLOSED WITHIN A BROAD GOLD BORDER. *which is again within varicoloured lines, frequent marginal ornaments delicately executed* IN COLOURS AND ILLUMINATED, *two first pages almost entirely occupied by a rich ornamental arabesque design in* GOLD *and* COLOURS, *native red morocco binding. gold arabesques on sides and on lappet, in magnificent Persian embroidered satchel of russia leather, the front lappet and edges covered with ornament worked in silver thread, with tassels and silk-cord eyelets to fasten, and small tassels depending from the bottom, red silk cord for suspension round the neck*, A GRAND EXAMPLE OF LEVANTINE WORK, **11 guineas** *A.H.* 1238, *A.D.* 1822-3

Though in the East, they are wont to give an immense devotion to the beautifying of their Sacred Book. it would be very difficult to surpass, or even to match, the grandeur so uniformly successful in the different parts that form the agreeable whole.

462 **AUGUSTINUS** (S.) SUPER PSALMOS (prima pars). MANUSCRIPT on 160 leaves of vellum (15¼in. by 10¼in.), red and black, double column. *large capitals painted in red*, blue, and green, wide margins containing *many notes by an early student, interesting entries* (A.D. 1458) *on fly-leaf. bound in handsomely stamped calf*, good condition, *belonged formerly to the* CISTERCIAN MONASTERY OF FORD, DEVONSHIRE, folio, **20 guineas** *Sæc. XIII.*

Grand example of black letter containing many fine pages, and especially valuable on account of its local associations. On this head there is no room for doubt, as the scribe concluded his labours by writing "Hic est liber eccle sce marie de fforda," below which sentence is an entry made by "Francis Gwyn," Sept. 1st, 1746, to the effect that by the hands of Mr. Densham of Tiverton, Mr. Richards of Exeter returned this manuscript to the Abbey of Ford. The monk who inserted the marginal notes has also used the spare leaf at the end of the book as a memorandum tablet; we read, accordingly that Edward Shepd. promised to pay xvs. fortnight after Seynt James Day next ensuing. It. a bargayn mayd for v pense a week on Seynt Mary Maddelyn's Eve wt. Elizabeth Wharden. of yt Shep is recevyd vj s viijd. pte of yt xvs above wrytyn," &c.

XIV Century Breviary.

463 **BREVIARIUM** Campidunense, cum Calendario, on 296 leaves Vellum, 7½in. by 5¼in., **gothic character**, *very legible, innumerable large capitals in green and red, frequent rubrications.* very thick sm. 4to, *boards*, **7 guineas** *Sæc. XIV.*

A book upon which an enormous amount of labour has been expended to comprise within limits little larger than those of a printed volume the whole of the priests' daily office for the year. The psalter, hymns, collects and versicles are grouped under separate headings, a method which though entailing constant thumbing has not resulted in any appreciable soiling of the pages. The penmanship throughout is of a well sustained regularity, a perfect monument of patient work and successful arrangement, the initials in particular being singularly bold and strong in design, and displaying at times considerable originality. So complete a compendium of the devotional year is not often to be met with in manuscript.

464 **BREVIARIUM** Sac. Ord. Præd., Manuscript on 333 leaves of Vellum, 4½in. by 3¼in., in **gothic letter**, red and black, *occasionally with musical notation, including* THREE FLORIATED BORDERS AND THREE ILLUMINATED INITIALS, *and an abundance of minor capitals in colours and scrolled, bound in black morocco*, **5 guineas** *Sæc. XV.*

The Office for the feast of St. Dominic is headed by a small figure of the Saint trampling upon the Dragon of Heresy, within a handsome initial letter. The hymns and prayers differ somewhat from those in ordinary use in the Roman Church. The state of the book is clean and well preserved. It is altogether of more than common interest.

XVth Century Manuscript Classic.

465 **CICERONIS** (M. T.) IN MARCUM ANTONIUM ORATIONES PHILIPPICÆ CUM SCHOLIS MARGINALIBUS ET INTERLINEARIBUS, written, very regularly, by an *Italian Scribe, original oak binding*, **3 guineas** *Sæc. XV.*

Cost Mr. Baillie Weaver 6 guineas, previously in the Phillipps Collection.

These fair pages will attract the true student by their pleasant aspect and carefully written marginal notes and glosses which are of frequent occurrence. The book must have been the work of no ordinary copyist. It represents the labour of one who had a close acquaintance with the text, and enthusiasm for its correctness.

MANUSCRIPTS—*Continued.*

466 **CICERONIS** (M. T.) Rhetorica and Herrenium; *beautifully written in small* **gothic letter**, *by an* ITALIAN SCRIBE *of the* XVTH CENTURY on 75 leaves of VELLUM PAPER, 4to, *original oak sides, covered with stamped leather, from the Phillipps Collection*, **£3 3s** 1468

With name of Scribe and date, as follows: "Ego Pierus Martini Servantii de Sancto, scripsi hunc librum, anno millesimo quatracentessimo sexagessimo octavo tempore Pauli Papæ secundi in Scola egregii preceptoriis Petri Felitia di Cinculo."

467 **CLAUDIANUS.**—DE RAPTU PROSERPINÆ LIBRI TRES—CAII PLINII DE NATURA PHÆNICIS DESCRIPTIO CUM CARMINE CLAUDIANI IN EADEM—EPITAPHIUM CLAUDIANI—OVIDIUS DE THALAMO SOMNI—AD BACCHUM, &c., MANUSCRIPT, picturesque Italian hand on broad margined paper, *with titles in red; bound in boards*, condition good, small 4to, **4 guineas** 1423

The Bodleian possesses very few manuscript copies of this work, and Cambridge not even one. The date of the volume will be found at the end of the "De raptu." The Epitaphium and the "Carmen de natura Phænias" are not mentioned by Valpy. From the Phillipps and Baillie Weaver Collections; cost the latter 12 guineas.

468 **EIGHTEEN PAGES**, 19in. by 13½in., from a magnificent Choral Book by an Italian Franciscan (15th Century), including portions of the musical service for the second Sunday in Lent, illustrated by a large and brilliantly historiated initial C (4in. by 3½in.), descriptive of the accompanying text, **4 guineas** *Sæc. XV.*

"Colle arma tua pharetum et arcum, et affer de venatione tua ut commedam" is the text chosen for illustration by the artist, who within the narrow limits has included Isaac thus charging Esau, while Sara unfolds to Jacob her scheme for depriving his brother of his birthright—a fine subject, successfully treated. Another large initial contains a figure engaged in prayer, while numerous others are brightly variegated and scrolled.

Original Manuscript.

469 **ESSEX** (Arthur Capel, *Earl of*) Reflections on the repeated Vindication of the Countess Dowager of Essex and the Bishop of Salisbury.....and the Bishop's Arguments for the self-murder with his objections against the proof of the murder considered and answered; with an abstract of what hath been proved in detection of the barbarous murder of Lord Arthur, late Earl of Essex, by Lawrence Braddon, Gent., in a letter to ———. *Written on* 90 *pages of paper and bound in dark blue morocco, very valuable*, **£3 13s 6d** 1690

From the Phillipps and Baillie Weaver Collection; cost the latter 6 guineas.

The Bishop is called to account for great partiality and misrepresentation. The evidence is gone into pretty minutely, and discussed at considerable length. The details are not always pleasant reading. The manner of Lord Essex's death seems never to have been precisely determined.

470 **HEBREW.**—THE BOOK OF ESTHER, written in Hebrew on a roll of THICK SHEEP LEATHER, natural colour, 85 by 9½in., round wooden roller with side handle and urn-shaped ornament, **3 guineas** *Sæc. XVI.*

Very Rare Manuscript.

471 **HORATII SERMONES**, Manuscript in Italian hand, *exceedingly neatly written on thick paper, with capitals painted red and blue, original vellum binding*, **5 guineas** *XV. Cent.*

Cost Mr. Baillie Weaver 10 guineas; formerly in the Phillipps Collection.

Although the inner portion of the margins have been stained by damp the text is perfectly intact and legible It agrees generally with the best MSS. This particular volume was formerly in the Celotti collection, and as Horatian manuscripts are exceedingly rare, its value is high. The arms of a former owner appear in an early margin.

14th Century North Italian Manuscript.

472 **LEGAL TEXT BOOK.**—LATIN Manuscript on 220 LEAVES OF VELLUM (18½ by 11½in.) in red, blue, and black, double columns, with commentary surrounding in smaller characters, ONE LARGE MINIATURE IN BRILLIANT GOLD AND COLOURS CONTAINING FOUR FULL-LENGTH FIGURES WITH GROTESQUE ATTACHED, *one historiated initial with portrait, numerous illuminated initials of a high type of art, very many others in plain colour gracefully scrolled*, folio, *unbound*, **16 guineas** *Sæc. XIV.*

A still splendid fragment of a glorious manuscript, executed in the best Italian style, blending grace and precision. Every page is attractive, effective in grouping, interesting as to text. To the commentary have been added frequent annotations by successive generations of students, filling here and there the wide and mellow margins left by the original scribe. The book thus embodies a practical history of mediæval caligraphy.

473 **FOURTEEN LEAVES**, 18¾in. by 13¼in., from a splendid Antiphonarium (Franciscan, XV. Century), containing three historiated initials of different sizes, several others painted, scrolled, and illuminated, and text and music of services for use on Feasts of Apostles and Martyrs, **5 guineas** *Sæc. XV.*

A really glorious miniature stands at the head of the first page illustrating Christ's charge to his apostles, "Behold I send you as sheep in the midst of wolves." Eighteen figures enter into the design, and the main picture is framed by the four evangelistic symbols—a gorgeously executed scheme. A rather smaller, but still important initial represents the martyrdom of a bishop, and a third illustrates the words of the anthem "Juravit Dominus."

474 **GRADUALE, cum Notis**, Manuscript on 78 leaves of Vellum, 16½in. by 12in., by a Spanish Scribe, containing 7 lines of words and music on each page, *Gregorian notation on five-lined staves*, a large number of Initials painted red or blue, and filled in with thin lines occasionally in the form of geometrical designs, large decorated Initial and border on page 1, which is faced by the *Heraldic Shield of* ISABELLA DE AGUILAR, *at whose orders the book was executed for the Church of S. Nufro in Cordova, bound in oak boards, covered in stamped leather, ornamented on each side with* FIVE BEAUTI-

MANUSCRIPTS—*Continued.*

FUL OPEN-WORKED ROSE-SHAPED BRASS BOSSES AND DOUBLE IRON CLASPS OF GOTHIC DESIGN, **5 guineas** 1520

This book has many claims of distinction, chief among them being perhaps the extreme beauty and exact form of the characters employed. Their full dignity is apparent in the latter and less used portion of the volume. The strength, style, of the initials is very remarkable. They rely for effect less upon ornament than upon the firmness and the admirable portions observed in their outlines, their decoration being of the simplest description. Curious interpolations will be found in parts of the ordinary of the Mass—in some of the settings of the *Kyrie eleison* for instance and in the version of the *gloria in excelsis* for use on days sacred to the Blessed Virgin. The vellum varies greatly in colour, from pale cream to deepest yellow. Rubrication is plentiful throughout.

475 **SEVEN LEAVES**, 18¾in. by 13¼in., from a XVth Century Monastic Choir Book, containing portions of the Service—words and music—for Holy Innocents' Day, illustrated with a magnificent historiated initial, 4½in. by 4in., depicting the Massacre, and several painted and scrolled initials, **4 guineas** *Sæc. XV.*

The gorgeously painted initial is a rare artistic gem, the upper portion representing, against a background of burnished gold, Herod issuing his commands, while the lower part is devoted to a graphic portrayal of their execution. The outer limits of this grand letter are quartered crimson and blue. The pages which follow it are full of interesting matter.

477 **FORTY-SIX PAGES** (19in. by 13½in.) from an Italian Franciscan XVth Cent. Choir Book, containing portions of the Divine Office, with musical notation (red staves). Illustrated with a broad band of medallions illustrating the six days of creation in gold and brilliant tints; and two historiated initials, the first (4in. by 3¾in.) representing *Christ working at the trade of his foster father*, and the second (3in. by 8in.) *God speaking to Abraham*; besides a large number of scrolled and painted capitals, **6 guineas** *Sæc. XV.*

The series of medallions has unfortunately fallen a victim to the marauding vandal who has shorn it of a great part of its beauty. Six of them, however, still remain, mostly in their original beauty of colour. They are surrounded by a figure of the Creator, and finished off by a scroll of extreme elegance terminated by a fire-tongued grotesque. The pages are plentifully studded with capitals of varied design.

478 **HORÆ B. M. VIRGINIS** (portions of) MS. on 58 leaves of Vellum, 6¾in. by 4⅞in., including very numerous capitals in gold and colours, delicately traced and floriated borders on almost every page, and many interlinear ornaments, very wide and clean margins, *red morocco*, **4 guineas** *Sæc. XV.*

Very interesting fragment, marvellously clean, and a worthy example of fine writing and decorative detail.

479 **HOURS OF OUR LADY**, with Kalendar, DUTCH Manuscript on Vellum, leaves measure 3¼in. by 2⅜in., red and black **gothic letter**, including several very beautiful illuminated and scrolled initials and a few flowered borders, somewhat dimmed by age, *original calf binding and clasps*, **4 guineas** *Sæc. XV.*

480 **HORÆ DIURNÆ**, *cum Calendario* [part], manuscript on 174 leaves of vellum, 5in. by 3½in., *written in red and black by an* ENGLISH SCRIBE, *very freely rubricated and adorned with 24 painted and scrolled initials in gold and colours, and marginal adornments, calf*, **6 guineas** *Sæc. XV.*

An interesting example of a mediæval English priest's portable prayer book.

XVth Century Italian Manuscript.

481 **IN COMICIANO alquate utilissime del venabile religioso svo didio dopno Augustino di Camaldoli**, Italian manuscript in a fine hand on 354 leaves (vellum and paper), 5⅜in. by 4in., heading in red and with a very beautiful floriated initial A in red and blue on first page; other headings and initials in red throughout, 8vo, *half russia*, **£3 7s 6d** *Sæc. XV.*

A long series of interesting epistles, letters addressed by an Abbot of the Camaldolese order to his spiritual daughters, the religious of the Convent of St. Martha in Siena. The nuns are addressed individually by name.

XIVth Century Florentine Manuscript.

482 **MISSALE ROMANUM.**—Manuscript on 101 leaves of Vellum, 7¼in. by 5⅛in., *with a fine full-page Miniature of the* CRUCIFIXION, *with SS. Mary and John, and attendant Angels*; a large number of superbly scrolled Initials in red and blue, many others being merely traced; wide margins, *bound in calf covered boards*, **32 guineas** *Sæc. XIV.*

Judging from its small size and the absence of musical notation from the Prefaces, etc., this Missal was doubtless intended for portable use. There is, however, an insertion of certain antiphons with music immediately after the Mass for Candlemas-day, which deserves attention as a specimen of the neatest possible penmanship; indeed it may be said that the book partly owes its historical value to the successive additions thus made to it, although of course the earlier text has a paramount claim. The single illustration, at the Canon of the Mass, is of great beauty, tender and devotional, and possessing the true archaic flavour usually found in work of the period. Such of the initials, also, as were completed by the original artist may rank with the very best of their kind. Lesser capitals standing well beyond the text, add greatly to the effect of fields of superb black lettering broken by brief rubrics and titles in vermilion, and adequately framed by wide and mellow margins. Such picturesque planning of the pages affords inexhaustible pleasure; though no two are alike, each has its peculiar beauty. The Missal bears traces of practical use and of the wear and tear incidental to the peregrinations for which it was intended, but this does not altogether detract from its value. Rather, from certain points of view, is its interest thereby enhanced.

483 **ILLUMINATED VELLUM PAGES** (16) from a Choir Book, including a gorgeous initial D (4in. by 4in.), representing SS. Peter and Andrew letting down their nets, as well as many other capitals of various degrees of importance, **4 guineas** *Sæc. XV.*

A piece of shell-like radiance which still lights up the whole of the page which contains it, though it has suffered somewhat by age. The succeeding pages are studded with capitals, relatively rich in beauty of design and colour, some painted in polychrome, others elaborately scrolled.

MANUSCRIPTS—*Continued.*

Excessively Curious Manuscript.

484 **MORRISON.**—ITER LECALENSE, being the narrative of a journey to Lecale, Ireland, in which the writer was accompanied by CAPTAINS CAULFIELD, JOHNSON, and BODLEY, *neatly written on paper (12 pp.), bound in brown russia, gilt, by* MACKENZIE, *exceedingly interesting and in capital condition*, **8 guineas** 1[illegible]

From the Phillipps and Weaver Collections; cost the latter £21.

Curious and most entertaining is the very original and humorous style of the author who tells us how he was called away to fight Tyrone in the woods of Glencoe, passed subsequently through Newry and crossing to the island of Magnes. The writer becomes especially gleeful as he recounts his festive reception at the house of Sir Richard Morrison. His views on the question of drunkenness are set forth with much jocularity: "Et ego pro mea parte semper putavi abstemios istos conscios esse sibi magni alicujus criminis, qd ebrios se prodituros verebantur. Est enim vinum ebrietatis Pater, ebrietas vero mater veritatis....."

485 **NOVUM TESTAMENTUM, Vulgatæ versionis, cum prologo S. Hieronomi,** *Manuscript* by a FRENCH SCRIBE, written on 165 leaves of Vellum, 10½in. by 7¼in., in **gothic character**, double columns, *a series of illuminated capitals in red and blue, many beautifully scrolled and floriated borders, good margins, well referenced, bound in old brown calf*, PERFECT CONDITION, **20 guineas** (COST ITS LATE OWNER £45) *Sæc. XIV.*

Splendidly legible copy, and a very picturesque one too. The blues and reds are exceedingly brilliant, contrasting well with the jet black of the text. The capitals are distinguished by much intricate and delicate decoration, and the border work is dainty in the extreme.

*** This excellent MS. of the New Testament was at one time in Adam Clarke's famous collection, afterwards in the Phillipps Library (No. 10181) and now comes from Mr. Baillie Weaver.

486 **OVIDI NASONIS** (P.) METAMORPHOSEON LIBRI XV., fine and valuable MANUSCRIPT on paper, very neatly written, red and blue decorated capitals, margins very slightly stained here and there, *bound in brown calf, sound condition*, **12 guineas** (Cost its former owner £45) *Sæc. XIV.*

The manuscript, which has never been collated, has some interesting variant readings. This fact, together with its generally fresh and sound state, render it a most desirable acquisition to the student or collector.

From the Phillipps and Baillie Weaver Collections.

487 **PLINII Secundi Epistolarum liber**, together with M. Tullii Ciceronis commentarium de petitione Consultatus, MANUSCRIPT *written on 200 pages thick paper, with broad margins*, several painted capitals, of which two are very elaborate, with floriated half borders in varied tints, *brown calf*, sm. 4to, **6 guineas** 1478

A fine manuscript varying occasionally from the best codices. It is beautifully written and dated "1478 Die Hieronimi." The volume is exceedingly well preserved and is, in fact, in perfect condition. Its claims, on the score of rarity, are very great. On page 1 occurs the entry,—"Nath. Hillier, ex bibl. Walter Clavell, R.G.S."

XIIIth Century Psalter.

488 **PSALTERIUM DAVID**, *cum Calendario*, Manuscript on 172 leaves of Vellum; 5in. by 4in., written in old and very beautiful **gothic characters**, adorned by one FULL-PAGE MINIATURE *on ground of burnished gold*, 8 large Historiated Initials of similar style, with ornaments extending round top and one side of margin, about 180 other Initials with marginal ornaments, and many hundreds of smaller ones, *oak boards*, **45 guineas** *Sæc. XIII.*

An excellent example of early French decorative instinct. The adornments are indeed profuse, rough here and there, perhaps, but strikingly effective. The miniature which serves as a sort of frontispiece to the work represents the accouchement of the Virgin, and is exceedingly curious. The historiated initials are exceedingly strong, retaining their original freshness of colour to a remarkable degree. Ornamental interest, well sustained throughout the volume, reaches a climax in the columned pages devoted to the Litany.

489 **ILLUMINATED PAGES** (14) from a Franciscan Choral Book (18in. by 13in.), with eight lines of musical notation (red staves) to a page, by an Italian Scribe, **4 guineas** *Sæc. XV.*

This excerpt from a 15th Century Antiphonarium includes choral portions of the divine office for Candlemas Day. The splendid illuminated initial (A), 4in. by 3½in., which opens the first responsory, represents the Presentation of Christ in the Temple. It is in its original state—untouched, and has five figures, SS. Mary and Joseph, the infant Jesus, Simeon, and an Angel. On the twelfth page is another historiated initial, with a figure of Simeon, while on all the others occur many of varied importance, beautifully scrolled and models of their kind.

490 **REGULÆ SORORUM et Fratrum ordinis Fontisebraldensis**, manuscript on 151 leaves of vellum (2¼in. by 2in.), written in very minute hand by a member of the order, lined margins, headings in red, and a large number of initials illuminated in colours on gold, *bound in calf*, **£3 12s 6d** 1550

An exceedingly interesting booklet, containing, for all its small compass, a great store of information as to the customs followed by the inmates of the celebrated Abbey of Fontevrault, in the church of which Henry II. was buried. The rules of the nuns are given first, those for the brethren of the order holding the second place, as the establishment was ruled by an abbess. Regulations are set down as to prayer, meals, manner of sleeping, penalties for faults, the administration of the discipline, &c. This last mentioned penance the nuns received at the hands of the superioress and the monks from the confessor of the monastery on stated occasions. In the margins room is found for many scripture references, and the book finishes with the signature of the scribe, "F. Jacobus," who executed the work "in ædibus Paruisi,' December, 1550.

491 **STATII THEBAIDOS.**—VALUABLE XVTH CENTURY MANUSCRIPT ON PAPER, *finely done in an Italian hand, wide margins, strong serviceable condition, boards, covered with red paper*, sm. 4to, **4 guineas** Cost Mr. Baillie Weaver £12; formerly in the Phillipps Collection.

Exquisitely neat and clear in execution, the manuscript is quite a model of its kind, and is quite as easy to read as the best type. Manuscripts of Statius are very seldom met with. This one agrees with the readings of the best MSS.

MANUSCRITPS—*Continued.*

492 **TWENTY-FOUR LEAVES**, 18¾in. by 13¼in., from a very noble Choir Book (XV. Cent.), from a Convent of Italian Friars Minor, containing three splendid historiated initials, all 4in. by 3½in., in bright gold and colours, and a large number of others executed in polychrome and decorated with intricate scrolling, as well as text and music of antiphons and responsories written in perfect style, **4 guineas** *Sæc. XV.*

The three initials are placed severally at the head of the services used on Feasts (1) many Martyrs; (2) Bishops and Confessors; and (3) simple Confessors. The first named represents the martyrdom of a number of saints, blindfolded, the handle of the sword which despatches them being in the grasp of the executioner, while the blade is held in the right hand of Christ, who is seated on a throne at the side of his mother—the King and Queen of Martyrs. An elaborately designed dragon frames the picture. The second initial illustrates Christ's welcome of a saint into Heaven, with the words "Euge serve bone," &c., and the third depicts the apparition of the Angel to Joseph. All three are gorgeous adjuncts to the mellow page.

493 **Aristoteles.**—Annotationes in octo Phisicorum libros Aristotelis, traditæ a sapientissimo Magistro D. Francisco Pacheco anno 1599, et alia opera, *valuable manuscript from the Celotti and Phillipps Collections*, 4to, *vellum*, **8/-** 16th Cent.

494 **Aristoteles.**—Disputationes circa ea quæ Aristoteles diseruit in octo libros Physicorum, per P. Martinum de Mendiola, *with title page. From the Celotti and Phillipps Collections*, 4to, *vellum*, **7/6** 1614

495 **JOAN OF ARC.**—Proces entrepris pour raison de foy contre une femme nommée Jeanne vulgairement ditte la Pucelle, MANUSCRIPT VERY CLEARLY WRITTEN ON 400 PP. OF PAPER, folio, *boards covered blue cloth*, FINE CONDITION, **£2 2s**

As interesting as it is rare; containing the whole proceedings connected with the trial of the famous heroine, and copies of many important documents. Cost Mr. Baillie Weaver 4 guineas.

496 **MAZZE** (Clemens) Plebanus atqz theologus fratri in xpo optimo Philippo Zenobii de Girolamis Civi generoso florentino: De vita sanctissimi viri Zenobii episcopi florentini.....anno domini MCCCCLXXV., sm. 4to, *Roman type, a few leaves on guards and foxed, otherwise* GOOD COPY, *calf, gilt*, **£2 18s** *Firenze*, 1487

A perfect copy of the extremely rare FIRST EDITION, which neither Hain nor Andiffredi had ever seen. The Sykes copy sold for £6 10s.

497 **Ovidii Sappho**, in Latin and Italian Verse, **Manuscript of the XVIIth century**, 24 pp. Vellum-like paper, 6in. by 4¼in., contemporary coloured paper wrapper, **10/6**

Brought to England by the Earl of Guilford, now from the Bibliotheca Phillippica.

498 **Popery.**—Bible Proofs against Popery, MANUSCRIPT ON 12 FOLIO LEAVES, *boards*, **3/6**

From the Bibliotheca Phillippica. *XIX. Cent.*

499 **Queen Anne.**—Register of the numerical order of the tickets of the contributors to the Lottery of Two Millions for carrying on the War. Manuscript on vellum. 241 pp., large folio, *boards, covered blue canvas*, **25/-** 1711

Cost Mr. Baillie Weaver 4 guineas; formerly in the Phillipps collection. A colossal marvel of patient figuring.

XVIth Century Italian Manuscript.

500 **STATUTI ET CAPITONI della Militia di S. Giorgio** di novo riformati et approbati dall' Illmo Sovrano dell' Ordine, Manuscript on 25 leaves of vellum, 11¼in. by 7¾in., *containing title page written in gold and* ILLUMINATED HERALDIC SHIELD, *eight capitals illuminated in gold on coloured field*, headings and rubrics in gold and red, very elegant lettering, *being the Rules, Obligations binding Members of the Order, Rite for Admission thereto, with Prayers, etc., forms of Papal approval*, illustration of the Golden Cross of Constantine with motto "In hoc signo vinces," table of contents, *orig. dark red morocco contemporary binding, stamped with gilt acorns*, sm. folio, **£3 3s** *Venice*, 1578

MARLBOROUGH GEMS, engraved by BARTOLOZZI; Gemmarum Antiquarum Delectus et Præstantioribus Desumptus quæ in Dactyliothecis Marlburiensis Conservantur, 108 *full-page engravings, chiefly by* BARTOLOZZI, *after drawings by* CIPRIANI, *illustrating one of the finest collections of Gems ever formed*, 2 large vols., folio, RICHLY BOUND, *half crimson morocco, gilt top*, BOEHM COPY, **£3 18s** *Privately Printed. J Murray.* 1845

This collection of gems, made by George Spencer, third Duke of Marlborough, was formed principally of the Cabinet of Lady Betty Germaine, valued at £7,000. The Cupid and Psyche alone, the finest antique intaglio extant, was bought by the Duke for £5,000. The letterpress, which is in French and Latin on parallel pages, was written by Jacob Bryant, Dr. Matty, Dr. William Coles, and Louis Dutens.

502 **Matthæi Paris** (Monachi Albanensis Angli) HISTORIA MAJOR (1067-1273) Juxta exemp. Lond., 1571, et cum ROG. WENDOVERI, W. RISHANGERI, et viginti trium ABBATUM S. ALBANI VITÆ, etc., etc., Editore W. WATS, thick folio, BEST EDITION, *Portrait by Cecil, original old calf, carmine edges, good copy*, **15/:** *Lond.*, 1640

Contains the Annals of eight English Kings, from the Conquest to the end of Henry IV. Willett's copy sold for £10 15s.

"For sincerity of narration, truth of colouring, and extent of information, the Historia Major of the Monk of St. Albans may be justly deemed as valuable a work as this or any other age has produced."—BERINGTON.

503 **Melanchton** (Philip) Loci Comunes / das ist / die furnemesten Artikel Christlicher lere / aus dem Latin verdeudscht / durch JUSTUM JONAM, sm. 8vo, *title within woodcut border of Cupids and nondescript animals, etc., ornamental woodcut Initials, oak boards covered with stamped calf, borders of arabesques, circular portraits, etc., upper cover having full-length figure of a knight in centre panel, with date* 1543 *beneath; the lower a serpent entwined round a cross, horned human figure pointing to it, and two others kneeling in adoration*, FINE STATE, **30/-** *Wittemberg, Peter Seitz*, 1539

504 **Mendoza.**—Life and Adventures of Lazarillo de Tormes, from the Spanish by THOS. ROSCOE—Life and Adventures of Guzman d' Alfarache, or the Spanish Rogue, by MATEO

505 **MELANCTHON'S COPY.—Justinianus:** DIGESTUM VETUS QUINQUAGINTA LIBRORUM PANDECTARUM ED L. BOLOGNINIUS, thick folio, **gothic letter**, *double column*, **Initials and headings in red**, *also very fine woodcut initials, and a large woodcut coloured by a contemporary hand on reverse of folio III.; text surrounded by Commentary*, GOOD SOUND PERFECT COPY *in the original stamped pigskin, with clasps*, **3 guineas** *Lugduni, Francisci Fradin*, 151[illegible]

A printed slip is inserted which gives references to the marginal notes of this volume; they are mostly written i[illegible] round and cursive hand, though sometimes they partake of the Gothic character; in selecting seventeen specimens [illegible] *reproduction* the writer unhesitatingly assigns them to the PEN OF MELANCTHON: the pen and ink sketches also in the margins, appear to be of a little later date. These notes on so important a work are of very considerable value quite apart from the extreme beauty of the volume as an example of printing, which is still further enhanced by the exceptionally fine state of both exterior and interior.

506 **MILTON** (John) **Poetical Works**, with Life of the Author by WM. HAYLEY, 3 vols., imp. folio; BOYDELL'S MAGNIFICENT EDITION, *with 2 portraits of Milton and* MANY SUPERB PLATES *after* WESTALL, ROMNEY, STOTHARD, *etc., one leaf with margin torn, otherwise a* FINE UNCUT COPY, *half roan, neat*, **£4 10s** *Bulmer*, 1794-5-7

"By many thought to be the finest production of Bulmer's Press."—LOWNDES. Dent's copy realised £12 12s; Fonthill, £32 10s.

507 **MILTON** (John) Paradise Lost: sm. 8vo, **2nd edn.** *(one page damaged)*, REVISED AND AUGMENTED BY THE AUTHOR, *portrait by* W. DOLLE, *good sound copy in old calf*, **£2 2s** *Simmons*, 1674

The Poem was divided into twelve books for the first time in this edition, and has the commendatory verses of Barrow and ANDREW MARVELL. Last year a copy sold at auction realised £2 8s.

ALEMAN; from the French edition of Le Sage, by J. H. Brady, 2 vols., 8vo, *with 8 original etchings by* R. DE LOS RIOS, *cloth*, **7/6** *Nimmo*, 1881

508 **Military.**—BRACKENBURY (Maj. Henry) The Nearest Guard: a History of Her Majesty's Body of the Honourable Corp of Gentlemen-at-Arms from their Institution in the year 1809 to 1892, 4to, COLOURED *front. and many folding facsimiles of rare prints etc., and smaller illustrations, cloth, extra, gilt top, other edges uncut*, ONLY 200 COPIES DONE ON HAND-MADE PAPER, **10/6** 1892

509 **MILITARY.**—UPANO (Diego) Artillerie: c'est a dire Vraye Instruction de l'Artillerie et de toutes ses appartenances..... ..avec un enseignement de preparer toutes sortes des feux artificiels, tant pour resiovyr les amis que pour molester et endommager, et par eau et par terre les ennemis, trad. en langue Francois par JEAN T. DE BRY, folio (*wants 12 leaves and few plates*), *title within engraved border of military implements and figures, fine Arms of* MAURICE, LANDGRAVE OF HESSE, *heading dedication; a great number of folding copperplates, old limp vellum*, **25/-** *Franckfort*, 1614

As an illustration of what is practically Spanish methods of warfare three hundred years ago, when that nation ruled the seas, this work is interesting. The ingenuity of their military engineers in the construction of death-dealing machinery was marvellous.

510 **Milton** (J.) Pro Populo Anglicano Defensio contra Claudii Anonymi, Defensionem Regiam Theologicæ ac Philosophicæ, ed N. ARNOLDI, *Franequeræ* 1653, 2 in 1 vol., 12mo, *shabby old calf*, **5/-** 1652-3

511 **Missal.**—De Sacrosancto Missæ, Venerabili Sacramento. VINCENTII QUINTIANA Tractatus, sm. 4to, *Italic letter, Aldine mark on title and at the end, half calf, gilt, rare*, **17/6** *Venet. ex Aldina Bibliotheca, ap. Hieron. et Bernardinum Turresanos fratres*, ALDI NEPOTES, 1571

The first book that appeared bearing the imprint of Bernardus Turresanos in conjunction with that of his brother. Renouard copy sold for £2 11s.

512 **Mommsen** (Theodor) History of Rome trans. with the author's sanction and Additions by DR. WM. P. DICKSON, Preface by Dr. L. SCHMITZ, 4 vols., cr. 8vo, *cloth*, **21s** (pub. £2 6s. 6d.) 1877

"Dr. Mommsen's work is not so much designed for the scholar, as for intelligent readers of all classes who take an interest in the History of byegone ages."—*Dr. Schmitz.*

513 **Monstrelet's Chronicles**, containing Account of the Civil Wars between the Houses of Orleans and Burgundy, of the Possession of Paris and Normandy by the English, and of other Memorable Events that happened in the Kingdom of France as well as in other Countries, trans. by THOMAS JOHNES, 2 vols., *imp.* 8vo, *over* 100 *woodcuts of* LANDSCAPES, *Views*, ARCHITECTURE, COSTUME *etc., tree calf, extra, m.e.*, **15/-** 1845

514 **MOORE** (T.) IRISH MELODIES, super royal 8vo, *the letterpress engraved on steel by* F. R. BECKER, *within beautiful borders designed by* D. MACLISE, *besides which there are 161 charming designs illustrative of the text by him (name on title and a few spots on some pages), otherwise* CLEAN, UNCUT COPY, *original ornamental boards, scarce*, **£2 2s** *Longmans*, 1846

The original impressions of these grand plates [illegible] fine thick paper. Last year similar copies sold at au[illegible] at £2 6s and £2 14s, and a copy is priced £3 3s in the catalogue of a West End dealer.

515 **Moore's Irish Melodies**: *with the same borders and illustrations, but a later edition*, imp. 8vo, *2 engraved Portraits and a folding* COLOURED *print inserted, black morocco, extra, emblematically tooled on sides, gilt edges*, **15/-** *Longmans* (1850)

The coloured print represents Moore and Scott in the Balance of Public Favour. Scott looks down enviously at Moore, who, with his small volume of the Epicurean manages to draw the scales against him, and his nine sturdy volumes of Napoleon. It was published by McLean, 1827, and is unsigned.

516 **Moore** (T.) LALLA ROOKH, an Oriental Romance; imp. 8vo, EDITION DE LUXE, *on a fine thick paper, 144 most beautiful illustrations* IN VARIOUS TINTS, *full-page and text, drawn, reproduced, and printed under the supervision of* FRED. H. ALLEN, *half vellum, gilt, gilt top*, **10/6** (pub £2 12s 6d) 1885

A triumph in the art of Book Decoration. Every leaf has an illustration and in the majority of instances the picture appears to dissolve out of the text it so brilliantly embellishes. Many fine editions have been published, but none have surpassed the gorgeous beauty resulting from this *fin-de-siècle* blend of picture and text.

Second Folio Montaigne.

517 **MONTAIGNE** (Michel de) LES ESSAIS DE, exactement corrigée selon le vray exemplaire; avecque la vie de l'Autheur, plus deux tables.....par MLLE. DE GOURNAY, folio, *title in red and black, also fine engraved title bearing portrait of Montaigne in the centre (damaged), some of the early leaves a trifle waterstained, old vellum binding*, TALL COPY, **£1 10s** *Paris, Jean Camusat*, 1635

(rly) "Cette édition, dédiée au Card. de Richelieu, l'emporte peut-être sur celle de 1595 *(first folio)* à causes des pièces qui sont jointes, et parce qu' elle donne la traduction des citations."—BRUNET.

It is seldom these folio editions are offered for sale; the fifth (and last) sold at auction a few years ago for £5 12s 6d.

518 **THE ART OF WILLIAM MORRIS,**

An Illustrated Record, by AYMER VALLANCE.

With 42 full-page Coloured Plates, 2 Photogravures, 6 Collotypes of the finest quality, and 12 reproductions of Drawings in black and white specially made for this work. Imp. 4to. Strictly limited to 210 copies; already out of print and scarce. Price 10 guineas.

In this book are notices of the numerous undertakings with which Mr. Morris's name has been associated before the world, from the formation of the renowned firm of decorators, now known as Messrs. Morris and Co., to the establishment of the Kelmscott Press; the many literary works which he has published, whether original writings in prose and verse, translations, or works of joint authorship with others, from the Oxford and Cambridge in 1856 down to the present day; also an account of the part he has played with regard to social and political matters, and of the Societies which he has founded or to which he has afforded his valuable support; viz., the Society for the Protection of Ancient Buildings, the Art Workers' Guild, and the Arts and Crafts Exhibition Society.

Selections from all branches of Mr. Morris's designs are reproduced, which have been chosen to give representative specimens of every branch of the artist's work—from the most ornate to the most simple, including, by permission, fourteen titles, borders, and other ornaments drawn for the Kelmscott Press, and forty-two full-page plates of reproductions from various designs carried out at the works he has established. These represent tapestries designed by Mr. Morris himself; carpets, stained glass, some entirely from Mr. Morris's designs; brocades, damasks, silks, chintzes, wall papers, and other fabrics; including those prepared especially for the decoration of St. James's Palace; and many other objects manufactured by the firm of Morris and Co., which have not been reproduced before. Some are lithographed in absolute facsimile from Mr. Morris's own sketches in water-colour, others are reproduced from the actual materials by the most elaborate form of colour-printing by Messrs. W. Griggs and Son. There are also illustrations of houses in which Mr. Morris lived—including the Red House, Upton, Bexley, Kelmscott Manor, and Kelmscott House. There is also a very complete and valuable bibliography, by Mr. Temple Scott, which describes not merely the larger works, but pamphlets, lectures, articles, and correspondence in weekly and daily papers, and other occasional matter, including a complete list, with bibliographical details of the books issued from the Kelmscott Press.

Early Example of Music printed with Type.

519 **MUSIC.**—MOTTETTI DEL FRUTTO—MOTETI DE LA SIMIAS. *Tenor* parts only. Together in 1 vol., oblong 4to *(litte waterstained), woodcut on each title*, BEAUTIFUL STATE, *edges of the leaves uncut, old vellum*, RARE, **6 guineas** *Ferrariæ*, 1539

To those unacquainted with the history of printing music with type, an example like this is an astounding revelation; the wonderful regularity with which the notes are placed upon the lines, and the beautiful effect this produces, combined with their varied shapes, belong to the very earliest productions in this manner and a hundred years after its first introduction, such beauties would be sought for in vain, the art having been entirely lost. The initial letters are of an order quite peculiar to themselves, and the woodcut of a variety of fruits on the title is worthy the best work done by Bewick, if not superior to it. Motets about this date are of very great rarity; even the British Musem has hardly any complete, and no portion at all of this printed at Ferrara.

520 **NEW TESTAMENT**, *with engravings in wood from designs of* FRA ANGELICO, PIETRO PERUGINO, FRA BARTOLOMEO, TITIAN, RAPHAEL, &c., LONGMANS' BEAUTIFUL EDITION ON **Large Paper**, thick roy. 4to, ELEGANTLY BOUND IN BROWN MOROCCO, *super extra, tooled back and sides, in one of the finest developments of the* GROLIER *style, the edges delicately frosted to produce a bright Veneto-Arabesque design on the gilding, by* F. BEDFORD, *with his bill for binding inserted*, **16 guineas** *Longmans*, 1864

THIS BEAUTIFUL VOLUME was bound by the late Mr. Bedford in his very best manner, for which he charged £20; and on his bill he states, "The edges are richly and elaborately chased after the antique, the whole being done by a single dot to produce the effect." The condition is all that could be desired.

521 **Moore** (T.) Travels of an Irish Gentleman in search of a Religion: with Notes and Illustrations by the Editor of 'Captain Rock's Memoirs,' **1st Edn.**, 2 vols., 12mo, *original boards, with labels*, UNCUT, **4/6** 1833

521A **Morris** (Lewis) Gycia: a Tragedy, **1st Edn.**, 12mo, *cloth*, **3/-** 1886

522 **Morris** (Wm.) THE EARTHLY PARADISE, Parts I.–III., cr. 8vo, EARLY EDITION, *cloth, paper labels (little foxed)*, **10/6** (pub £1 8s) 1870

523 **Myers** (Ernest) Poems, cr. 8vo, **1st Edn.**, *cloth*, UNCUT, **3/-** 1877

524 **Napoleon I.**—NAPOLEON ON THE ROCK OF ST. HELENA. Spooner's Transformation changing to "The Re-union of the Emperor and his Son," COLOURED PICTURE, 8in. by 5½in., mounted, *extremely curious*, SCARCE, **10/6** 1838

525 **NAPOLEON III.—Statistique de l' Enseignement Secondaire en 1865**, roy. 4to, HANDSOME COPY, *green morocco, elaborate gold tooling on sides and back, gold borders inside covers, g.e., crimson watered silk linings, and the* EMPEROR'S ARMS *on sides in gold*, **£1 5s** *Paris, Imprimerie Imperiale*, 1868

526 **Navigation.** — BOUGARD (LIEUT. *sur vaisseaux de Roy*) Le Petit Flambeau de la Mer, ou le veritable Guide des Pilotes Cotiers, sm. 4to *(1 plan missing), many full-page and smaller woodcuts showing the positions of towns on the seacoast, plans of bays and principal ports and harbours of England, Ireland, France, Spain, Portugal, Italy, Malta, Sardinia, etc., etc., slightly waterstained towards the end, old limp vellum,*

527 **NICHOLSON.**—SPORT: AN ALMANAC (for 1898) OF TWELVE SPORTS by WM. NICHOLSON, imp. 4to, 12 PLATES *COLOURED BY HAND and Signed by the Artist*, each about 8in. square, *on cardboard mounts* (17in. by 14in., WITH DESCRIPTIVE VERSE TO EACH BY **Rudyard Kipling**, *printed on separate sheets, original vellum-covered portfolio, design on side, watered silk tyers*, AS NEW, **6 guineas** (pub at £12 12s) 1898

By a happy combination of the old-time spirit with the new, our artist has managed to present us with a series of sporting subjects—characteristically English—that covers the whole ground from Archery to Golf and from Coaching to Boating; this same combination is also apparent in his treatment of each individual subject, and aided by his skilful execution and a somewhat extraordinary use of colour the effect produced is one of striking originality. The touch of the artist's hand in colouring adds greatly to their value, and for all practical purposes they are quite equal to original drawings. It goes without saying that Kipling's words have an equal share of merit, but perhaps in no instance does he hit the semi-caricature spirit of the subject so happily as in this to '*Shooting*'—

"'Peace upon Earth, Goodwill to men!'
So greet we Christmas Day,
O Christian load your gun and then,
O Christian, out and slay!"

528 **OMAR KHEYYAM.**—THE QUATRAINS of OMAR KHEYYAM, of Nishapour, NOW FIRST COMPLETELY DONE INTO ENGLISH VERSE from the Persian, in accordance with the ORIGINAL FORMS, with a Biographical and Critical Introduction, by JOHN PAYNE, roy. 8vo, *a limited issue of numbered copies on* HAND-MADE PAPER, *vellum, gilt, top edge gilt, others uncut*, **£2 10s**
Villon Society, Privately Printed, 1898

529 **OMAR KHEYYAM.**—LARGE PAPER COPY OF THE SAME, ONLY 75 NUMBERED COPIES PRINTED, *half vellum*, **3 guineas** *Ib.*

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530 **ORIGINAL WATER-COLOUR DRAWINGS BY JOHN ABSOLON.**—A Collection of **36 Water-Colour Drawings** (on 35 Cardboards, 10⅝in. by 8in.) to illustrate BEATTIE AND COLLINS; *together with a copy of the Poetical Works of James Beattie and William Collins, with Engravings by Samuel Williams, etc., from Drawings by John Absolon, original cloth*, 1846. Price for the Drawings and the Book, **18 guineas**

Purchased from John Absolon's Executors; the book has the Artist's autograph.

10/6 *Au Havre de Grace*, 1694

To be more modern we would call this extraordinary naval compilation a little search-light of the seas, for not only does it give clearly the manner to navigate the coasts of the countries named above, and many others, but it also gives every peculiarity of these coasts, their appearance from out at sea, and the hour of the high-tide at each.

531 **New Testament**, newly translated out of the original Greek and with the former translations diligently compared and revised, *London, by the Companie of Stationers*, 1646 (preliminary leaves, sigs. A—CC4 wanting)—A Briefe Concordance to the Bible by JOHN DOWNAME, 1631; together in 1 vol., 12mo, *both ruled in red throughout, straight-grained morocco, gilt edges*, **4/6** 1631-46

The earliest edition of Downame's Concordance Lowndes mentions is 1639; portion of the last leaf is repaired, but not so as to interfere with the text.

532 **Occult.**—GRANDPRÉ (Jules de) L'Art de prédire L'AVENIR: divination par les songes, les pressentiments, les visions, les apparitions: Magnetisme, Somnambulisme, Spiritisme, etc., etc., roy. 8vo, *with illustrations, half morocco, gilt, gilt edges*, COLOURED *pictorial wrapper bound in*, **3/6** *Paris* (186—)

533 **Occult.**—The Tarot of the Bohemians, the most Ancient Book in the World *for the exclusive use of Initiates*, sm. 8vo, *diagrams, etc., cloth*, AS NEW, **2/6** (pub. 7/6) 1892

534 **Old Law.**—RIDLEY (Sir Thos.) View of the Civille and Ecclesiasticall Law; and wherein the practice of them is streitned and may be releeved in this land, sm. 4to, *calf, antique, blind and gold tooling on sides and backs*, **4/6** Oxford, 1634

"*An excellent work.*"—NICHOLSON.

535 **OLD MASTERS.—Collection of 32** Studies of Hands, Heads, etc., in black and coloured crayons, mounted in a folio scrap-book, some very fine; the Collection for **3 guineas**

536 **Old Newspaper.**—THE PUBLIC ADVERTISER, Jan. 1, 1785, to Dec. 1786, 2 vols., thk. roy. folio, ENTIRELY UNCUT, *shabby half binding*, **17/6** 1785-86

A glance through these volumes throws a realistic light upon the remarkable changes of public life during the past hundred years. Even the advertisement column helps with the tale of 'Contrasts'; but some of these have an interest of their own, for instance, those relating to Theatrical affairs, Exhibitions and other amusements. There is a good deal of entertainment to be had from the various items of news, but no matter how important they may have been, headlines are conspicuous by their absence.

538 **Ornithology.** — L'Histoire Naturelle, éclaircie dans une de ses parties principales, L'Ornithologie, qui traite des Oiseaux de terre, de mer et de Riviere, tant de nos climats que des pays étrangers, trad. du Latin de RAY, augmenté etc. par M. SALERNE, 4to, 31 *full-page copper-plates of Birds, the frontispiece representing a party* ENGAGED IN FALCONRY, *old red morocco, gilt, g.e.*, FINE COPY *from the Earl of Ashburnham's Library*, **£1 7s. 6d.** *Paris*, 1767

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540 **Pamphlets.**—New Facts and Figures relative to the Isthmus of Suez Canal, ed. by M. DE LESSEPS, with Reply to the Edinburgh Rev. by M. ST. HILAIRE, 1856—Tolerance to the Tolerant, a Letter to her Most Gracious Majesty by SHERIDAN WILSON, *proof copy with author's corrections*—The Affairs of Sinde, being an Analysis of Papers presented to Parliament and the Proprietors of EAST INDIA STOCK by [JOHN ANDERSON], 1844—The Use of Clairvoyance in Medicine by JOHN MILL, 1858—The Quakers, or Friends: their Rise and Decline, 1856; *thick* 8vo, with 8 *others of a miscellaneous character, half calf, gilt, contents lettered*, **5/-** 1844-50

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547 **Petrarch** (Fran.) Le Vite degl' Imperadori et Pontefici Romani, sm. 4to, *name removed from title, old calf*, **4/6** 1625
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549 **Piron** (Alex.) ŒUVRES COMPLETES publiées par M. RIGOLEY DE JUVIGNY, 8 vols., 8vo, *portrait, calf, gilt, sprinkled edges*, **15/-** *Neuchatel*, 1777
The edition of Neuchatel is in 7 vols., but in order to complete it the volume published at London in 1787 under the following title has been added "POESIES DIVERSES, *d' Alexis Piron, ou Recueil de differentes pieces de cet auteur pour servir de suite à toutes les Editions desquelles on a supprimé les ouvrages libre de ce Poete.*"

550 **Plantin Press.**—AMERICA: Epitome du Theatre du Monde d' ABRAHAM ORTELIUS, auquel se represente, tant par figures que characteres la vraye situation, nature, et proprieté de la terre universelle, oblong 8vo, *names erased from title, frontispiece and 94* COPPERPLATE MAPS (*with descriptions*) *by* PHILIP GALLE, *old limp vellum*, **21/-** *Anvers., Chr. Plantin*, 1588
The Mexican portion of the American map and what is now the United States is tolerably correct in the draughting, but South America like many others leaves a great deal to be desired. North of Lower California and West of the Rockies is referred to as '*Regiones incognite*'; a few towns are dotted about on the Coasts and the remainder of the country put under the name of New Spain or New France. The description has some wonderful legends of treasure in Peru.

551 **Plantin Press.**—OFFICIUM B. M. VIRGINIS nuper reformatum et S. Pii V. Pont. Max. jussu editum ad inst. Brev. Rom. sub Urbano VIII. recognito, thick 4to, *printed in* RED *and* BLACK, *with many fine full-page copper-plates, charming initials and head and tail ornaments, shabby vellum binding*, EXCEPTIONAL STATE, THE LEAVES UNOPENED, **15/-**
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